

Musical America

OCTOBER

1959



**Strauss Opera Has
Successful Premiere
In San Francisco**

**Stokowski Conducts
New York City Opera**

**Eugene List Celebrates
25th Year As
Concert Pianist**

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WATCH FOR FURTHER ANNOUNCEMENTS

Stokowski Conducts Unusual Double Bill To Open City Opera

Orff work gets debatable staging; Oedipus praised

By RONALD EYER

In the subconscious of every producer, I suspect, lurks the notion that if you add dancing to almost any dubious theatrical enterprise you automatically make it more palatable for the public and thus take out a kind of insurance against complete failure, just as buffering added to aspirin is widely considered more effective than aspirin alone for the cure of headache.

Something like this, I fear, was in the mind of the New York City Opera management when it engaged the choreographer John Butler to conceive and direct the production of Carl Orff's "Carmina Burana" which, with Igor Stravinsky's "Oedipus Rex", opened the fall season of the company in duplicate performances on Sept. 24 and 25.

I can only say that the management was over-sold on insurance and under-sold on the survival potential of Orff. Orff is a good risk at any time, and "Carmina Burana" is virtually indestructible. "Carmina Burana" is a collection of solo songs and choral pieces with texts selected from *Cantiones profanae* (profane, as distinguished from religious, songs of the Middle Ages). It might, with some justice, be called a cantata, like some of the secular ones of Bach. Half of the City Opera viewers, I'll wager, came away with the impression that it is a ballet.

Chorus Relegated to Background

Not that dancing is out of place in a dress-up production of this work. It might well be attractive and useful if it were confined to fluent and graceful attitudinizing far upstage and behind a scrim. But when it relentlessly took over downstage center with a series of strenuous acrobatic compositions choreographed down to the last semiquaver of the music the while the faceless chorus sat hooded in the dark background and the vocal soloists slipped surreptitiously in and out of niches at the sides of the stage, it became a piece of insufferable impertinence which turned one of the most ingenious choral works of the day inside out and upside down.

Luckily, since it was a dance we were witnessing, not a choral performance, Mr. Butler was not bereft of ideas. His movements generally were suggestive of the bawdy character of the texts; there were some appropriate pelvic bumps, and there was one very funny vignette of the reluctant virgin.

Considering the formidably athletic adversary with whom they had to contend, the vocal soloists and the chorus acquitted themselves admirably. In her debut with the company, Reri Grist displayed accuracy and secure control of a light soprano voice which easily encompassed the high E in her wide-ranging part. A somewhat bigger tone would have been welcome against the richness of the full orchestra and chorus. John

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Bill Cogan

Act II, Scene I, from the San Francisco Opera production of Richard Strauss's "Die Frau ohne Schatten". At the left are Marianne Schech, Irene Dalis and Mino Yahia. The three men in the center are Raymond Manton, Lorenzo Alvary and Eugene Green. At the far right is Edith Lang

Strauss Premiere a Triumph in San Francisco

Opera company hurdles cast-replacement problems to bring Frau ohne Schatten to American stages

By ARTHUR BLOOMFIELD

San Francisco.—One of the greatest triumphs of the San Francisco Opera's 37 years came on Sept. 18 with the magnificently successful American premiere of Richard Strauss's 40-year-old "Die Frau ohne Schatten". This is an opera that is supposed to be just about impossible to produce, but there it was, on the stage of the War Memorial, a bouncing, strapping wonderchild delayed in its American birth until a day when Strauss's style is that of another era, but a day when the once scorned operas of Strauss are coming into the attention and respect they deserve. The fine performance was thunderously acclaimed.

Fate had tried to trip up this production, three of the principal singers originally slated having to cancel; but obstacles were hurdled. Edith Lang, a young American soprano of the Hamburg Opera, assumed the role of the Empress, and if she is decidedly not a Leonie Rysanek vocally or interpretatively, she has a good understanding of the part and plenty of

vocal resources. Actually, her voice struck us as rather too light-textured, but there is a certain seductiveness about its middle register. The high tessitura was creditably managed, if with some stridency.

Marianne Schech, who took over the part of Barak's Wife for Eleanor Steber, has sung it often, and she did so on this occasion with a beautiful voice and histrionic know-how. Irene Dalis was magnificent as that cryptic lady demon known as the Nurse, and Sebastian Feiersinger rolled out sensuous and stentorian tones as the Emperor. Mino Yahia, an Egyptian-born, American-raised bass now with the Munich Opera, sang the first Barak of his career, replacing Otto Edelmann, and with notable beauty of tone and dramatic conviction. This young man has it in him to equal Paul Schoeffler in this role.

Reading the libretto of "Die Frau" with all its elaborate verbal baggage surrounding the main and simple message of the story, you get the idea that the opera could sag under all the weight. But in the opera house, under the spell of sympathetic acting, the fanciful sets, the tricky stage

manipulations, and above all, the ravishing score—which sounds more consistently fine than it does on records—thoughts on "Die Frau" change a good deal.

Leopold Ludwig, who conducted, should be rated the biggest hero of the occasion. He molded the music with the greatest subtlety, lyrical glow and dynamic control. He took those fantastically beautiful passages, such as the Mahler-like hymn at the end of the first act and the interlude based on Barak's music halfway through the first act, and spun them out with a kind of subdued ecstasy which made you want to weep.

Production Has Fairy-Tale Touch

Jean-Pierre Ponnelle's decoratively spooky settings were very handsome, and their lightness helped give the production a fairy-tale touch. He takes off from surrealism, and in the dyer's hut the painted wash hung on the line like Dali's watches. Two-level staging was used throughout to accommodate the various worlds of action, and, thanks to a scrim curtain and expert lighting, we had a vision of the emperor turning to stone which looked like it was really taking place in mid-air.

Verdi's "Aida", the classic season-opener, launched the company's stay at the War Memorial Opera House on Sept. 11. Kurt Herbert Adler, general director, had rounded up a particularly strong cast, with Leontyne Price in the title role, and this was definitely one of the more exciting productions of "Aida" in local operatic history.

The most fascinating portrayal of the evening, if not the most completely satisfactory, was that of Jon Vickers, the rising young Canadian tenor, as Radames. Mr. Vickers, who made his local debut on this occasion, has a darkish tenor of heroic quality which rings out with great thrust and beauty. Obviously a "personality", Mr. Vickers had his own ideas about

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Fragar Wins Leventritt Piano Award

The Edgar M. Leventritt Foundation found an enthusiastic, near-capacity audience in Carnegie Hall on Sept. 30, when it held the first public finals in its Twentieth Anniversary Piano Competition, which was won by Malcolm Frager, playing the Prokofiev Piano Concerto No. 2, in G minor.

Not only were people excited by the event and happy to see a brilliantly gifted young musician prove his metal, but they were keenly aware of the larger significance of this undertaking. By opening its finals to the public, the Leventritt Foundation has taken a major step in focusing attention upon young musicians and has set an example of

(Continued on page 27)



James Ahern

Malcolm Frager

Musical America

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Fiasco on the Cultural Front

NIKITA KHRUSHCHEV'S sole contact with the cultural life of the United States during his tour here was a visit to a Hollywood studio where a can-can dance was put on for his edification. This was the nadir of what Doris Fleson, *New York Post* columnist, called "the fiasco on the cultural front".

The Soviet Premier used the ammunition the very next night in San Francisco to score the display of what he called "female backsides"; to remark scornfully that it was hardly an answer to the Russian ballet and, as Miss Fleson noted, to intimate that it only confirmed the low opinion he already had of Western culture.

WHETHER or not Mr. Khrushchev really was shocked by the sight of girls in can-can costumes, he is a man of cultural pretensions, as is every Soviet citizen in good standing. Among his entourage on the trip were not only scientific and political experts, but also novelists, a poet and a drama critic. To have used a Hollywood musical, of all things, as the party's one and only exposure to American art and entertainment is painful evidence of how little our diplomats still understand the nature of the Soviet challenge.

So far as we are aware, no effort whatever was made to show the Premier any of the cultural fruits of a capitalist society. He heard no orchestra concerts, heard no opera, and saw no ballet. Mrs. Khrushchev was a bit more fortunate. She went, apparently on her own, to the National Gallery of Art in Washington. But we can be sure that Mr. and Mrs. Eisenhower, when they visit Moscow, will spend at least one evening at the Bolshoi Theatre, and that they will not see a sequence from "Up in Mabel's Room", Kremlin-style.

THE Khrushchev party was in San Francisco in the midst of the opera season there. Could not a special performance have been arranged for their benefit? (It is not recorded that Khrushchev so much as got his nose inside the San Francisco Opera House, the finest theatre of its kind in this country and the place where the United Nations was born.) Could not the New York City Ballet, which in many ways surpasses its Russian counterpart, have been engaged for a gala evening at the Metropolitan? Or, at the very least, could there not have been a musicale at the White House introducing several of America's finest musical artists?

Time, as Miss Fleson says, will disclose what use, if any, Khrushchev will make of the weapon put in his hands by Hollywood stupidity and the State Department's uncreative approach to the

opportunities of the tour. For our part, we'll wager any odds that the world has not heard the last of the can-can incident.

And that brings us to a related subject which we find ourselves going back to again and again —

New Look in American Education

This subject has most recently been debated at meetings of the New York State Council of School Superintendents and a similar organization in New Jersey at which the term "hard" school was bandied about considerably. The term presumably means a school in which academic standards would be high and student achievement would be assessed realistically.

An elementary school supervisor in New York said she preferred the word "rigorous", and an important factor in her "rigorous" school would be a long period of uninterrupted instruction each day. Nothing would claim any of that period—"neither music nor gym nor dancing lessons nor braces on the teeth".

This new "hard", or "rigorous", approach to American education is, of course, the direct result of the humiliation this country has suffered in the scientific field at the hands of the Russians and a belated awareness of the vacuity of our candy-coated educational procedures.

AS we have said before and will say again, there is no question of the need for more solid learning, more real scholarship in our schools. A tremendous amount of nonsense has been ladled out in the last quarter-century in the name of education, to the actual exclusion, in many cases, of fundamental skills and knowledges, such as adding two and two and spelling "cat".

However, the New York supervisor misreads the whole lesson implicit in the superiority of the Russian system by dismissing music, gym, dancing and even braces on the teeth. In the Russian view, the arts and physical training are not "frills". They are equal parts, along with science, languages, and history, that go to make up the whole culture of the ideal Soviet citizen. "Culture" is a word of vast significance in the Soviet world, and "uncultured" is one of the most damning epithets that can be hurled at anyone, including the lowliest laborer.

THE Russians are in dead earnest about such matters. And we never are going to outstrip them so long as we have the kind of noodle-headedness that ignores the arts in education and permits can-can incidents with the chief men of their government.

On the front cover

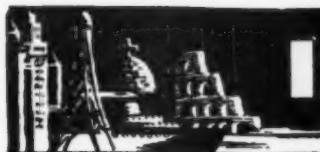
Among the great sopranos of our time, Leontyne Price continues to solidify a fast-moving, dazzling career that began in 1952. Thirteen operatic performances this fall include her triumphant opening-night "Aida" with the San Francisco Opera and her coming "Thais" at the Chicago Lyric Opera. By December, she also will have been soloist with the New York Philharmonic in Barber's "Knoxville, Summer of 1915".

For Miss Price, 1960 comprises some 35 to 40 recital and symphonic engagements across North America, six weeks at the Salzburg Festival, eight weeks with the Vienna State Opera, probably Covent Garden, and whatever other engagements will be possible in a crowded schedule abroad, which includes recordings.

Last summer in Europe she was occupied with opera and concert engagements for the Vienna State Opera, Covent Garden, the Verona Arena, the Salzburg Festival, the Vienna Philharmonic, and the British Broadcasting Corporation in London. She also recorded roles in exciting forthcoming albums for RCA Victor—Leonora in "Il Trovatore" and Donna Elvira in "Don Giovanni". Being released this month by Victor is Miss Price's recital album, featuring songs by Fauré, Poulenc, Strauss, and Wolf. Already released is her performance as soprano soloist in Beethoven's Ninth Symphony with the Boston Symphony under Charles Munch. (Photograph by A. Bender, New York, N. Y.)



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International Report

Stockholm Opera's Aniaya, Wozzeck Shown at Edinburgh

By HAROLD ROSENTHAL

Edinburgh.—Whether by accident or design, the number 13 was omitted from all this year's Edinburgh Festival publicity. The authorities need not have been afraid, however, for other than the last-minute withdrawal of the Czech Philharmonic, who objected, not on artistic grounds, to appearing in the same concert with the Hungarian violinist Johanna Martzy, all went smoothly. In fact, once again the criticism might be leveled that, musically at least, things went too smoothly, and that excitement and novelty were lacking.

Perhaps this is hardly true as far as the operatic offerings were concerned, for the Stockholm Opera brought with them Blondahl's "Aniaya", but a few months old, and "Wozzeck", as well as their highly controversial production of "Un Ballo in Maschera". The opening concert, devoted entirely to works by William Walton, and the second orchestral concert, conducted by Rudolf Kempe, in which Hans Richter-Haaser gave a memorable account of Bartok's Second Piano Concerto, were not exactly everyday occurrences either. In any case, one is apt to forget that Edinburgh does not set out to give premieres and many contemporary works; its aim is rather performances of familiar or near-familiar works by outstanding executants in well-rehearsed and polished performances. For many people, especially the younger generation, Edinburgh is an exciting experience.

It was a novel idea to invite the Stockholm Opera to provide the festival's operatic offerings. The company has a long tradition, and over the years has produced many outstanding international artists. However, the company has never achieved international status in the same way as those of Vienna and Hamburg have. It is a very good provincial company, which impressed one with its musicianship, fine ensemble, and high artistic purpose.

H. H. Stuckenschmidt, in his admirable account of the Stockholm June Festival in the July issue of *MUSICAL AMERICA*, wrote at length about "Aniaya". Both the subject and music divided British critics, however, and while some, including this writer, agree with Mr. Stuckenschmidt that "Aniaya" is an artistic message of unique courage and power, the majority dubbed it a failure or just an interesting experiment.

"Wozzeck", which was receiving its first Edinburgh performance, likewise divided the critics. The work made its accustomed impact, as it always must, but I found it less moving than in other productions I have seen, because the producer and designer had turned it into a huge comic strip, with Wozzeck's world and tormentors becoming mere caricatures, instead of the frightening beings they should be. I found both the orchestra and Sixten Ehrling, the conductor, far from convincing. Erik Saeden, in the title role,

failed to arouse sympathy, and the excellent Elisabeth Söderström was too refined as Marie.

The highly interesting "Un Ballo in Maschera" production not only restored the setting to the Stockholm of Gustavus III, but also was so historically accurate that it presented the king as a homosexual, living in a fantasy world of his own, as far as Amelia was concerned. It left one in no doubt as to the relationship between the King and Oscar, here called Otto.

Ragnar Ulfang gave a superb portrayal as the king, and Aase Nordmo Loeberg's Amelia had much to commend it. Birgit Nordin's Oscar was vocally attractive, but played too much like a principal boy in a pantomime. Count Holberg (Renato) was sung by Eric Saeden and Hugo Hasslo. I heard the latter, who was only adequate. Sixten Ehrling conducted a taut and dramatic performance. One missed the Verdi surge, and the fact that the opera was sung in Swedish did not exactly help matters.

"Die Walküre" was given by far the most satisfactory and exciting all-round performance from the vocal point of view, although the stark new designs and production by Thor Hörlin and Bengt Peterson had little to commend them. However, with the radiant and exciting Birgit Nilsson as Brünnhilde, Miss Nordmo Loeberg as Sieglinde, Set Svanholm as Siegmund, and Sigurd Bjoerling as Wotan, there was plenty to enjoy.

The weakest offering was "Rigoletto", which had little to distinguish it. A new young tenor, Uno Sternquist, replaced the indisposed Nicolai Gedda after the first performance. Mr. Sternquist revealed an Italianate voice and showed great promise. Margareta Hallin's Gilda and Mr. Hasslo's Rigoletto easily can be bettered, and Fausto Clewa showed him-

self no more than a sound Italian routinier.

Among the concerts I attended was one which stood high above the rest: that given by the Lucerne Festival Strings, with Dietrich Fischer-Dieskau singing Bach's Cantata No. 56, and the orchestra playing works by Bach, Handel, Tartini and Purcell. This was music making at its most dedicated and inspired.

A Vaughan Williams memorial concert should have conjured up a similar atmosphere, but neither Vronsky and Babin's excellent playing of

the uninteresting Concerto for Two Pianos and Orchestra, nor the early "Sea" Symphony, under Sir Adrian Boult, made for a satisfactory evening.

Possibly the greatest impact of the whole festival was made by the Jerome Robbins Ballet, U.S.A. As it is known, all scenery and costumes were lost in an air crash, and various British ballet organizations rallied round to help. The press was virtually all favorable and enthusiasm knew no bounds. The success was duplicated in the company's one-week season in London, which followed Edinburgh.

Three New One-Act Operas High Point of Venice Fete

By PETER DRAGADZE

Venice.—The 22nd Festival of Contemporary Music in Venice opened with a concert of works of a funeral cast. The sparse applause was directed towards the excellent orchestra of La Fenice, the opera house, conducted with precision by Nino Sanzogno, Italy's leading exponent of modern music, rather than to the music itself.

The program began with a sad and arid "Recitative and Epitaph" for tenor and orchestra by Vladimir Vogel entitled "To the Memory of Giovanni Battista Pergolesi", with a text based on Pergolesi's life written by G. B. Brezzo. In an attempt to create a relationship with the music of the 18th-century composer, without quoting themes from his works (difficult if not impossible to do in Vogel's dodecaphonic style), the composer constructed a tone row based on the intervals characteristic of Pergolesi's music. The intelligent and highly musical tenor soloist was an American, Herbert Handt.

Even sadder and more depressing was "Funeral Music for Strings" by Witold Lutoslawski, a work strongly

influenced by Bartok, which has received praise in previous European hearings. A slightly more interesting note was struck by the world premiere of Antonio Veretti's *Fantasia for Clarinet and Orchestra*, commissioned by Alphonse Leduc, Parisian editor, as an addition to the limited repertory for this splendid instrument. Giacomo Gandini was the soloist. The *Fantasia* is another 12-tone work, but it maintains some aspects of tonality. It consists of three parts, closing with a skillfully woven fugue.

At the last minute, the macabre atmosphere was relieved by Rolf Liebermann's gay *Capriccio for Orchestra*, Soprano, and Violin, composed for Irmgard Seefried and Wolfgang Schneiderhan. The satisfactory soloists on this occasion were Margherita Kalmus and Anton Fietz.

Enthusiastic applause followed by highly favorable reviews in the press greeted the American duo-piano team of Gold and Fizdale for their magnificent recital of 20th-century music, including works by Stravinsky, Rieti, and Poulenc. The premiere of Vittorio Rieti's three waltzes, from "Nine Waltzes for Two Pianos", held no surprises but were pleasant and well constructed.

Hungarian Orchestra Praised

A concert by the Philharmonia Hungarica, conducted by Antal Dorati, offered works by Roberto Lupi, Alberto Ginastera, Matyas Seiber, and André Jolivet. I was unable to attend, but the local press awarded praise to the orchestra rather than to the musical contents of the program.

Hermann Prey, baritone, accompanied by Günther Weissenborn, gave an interesting and well-sung recital of lieder by Hugo Wolf, Wolfgang Fortner, Gottfried von Einem, and Hans Werner Henze.

The first half of the festival was dominated by an unusual and charming program entitled "Games and Fables for Children", presented to a large audience, aged four and on up. Devised and inspired by the festival's new artistic director, Mario Labroca, the program was made up of eight works commissioned from well-known Italian and foreign composers and based on themes considered suitable and appealing to children.

The curtain opened on "Girotondo,"



The curtain designed by Franco Rognoni for Gino Negri's one-act opera "Il Circo Max", performed at the International Festival for Contemporary Music in Venice



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Venice Festival

(Continued from page 5)

translatable in this case as "Roundabout", which served as an introduction to the spectacle and to the stories and characters to follow. The music by Giorgio Ghedini was conventional.

The three next works were "The Clever Squirrel", by Nino Rota; "Nardiello", by Giulio di Majo; and "Comica Finale", by Carlo Franci. They were amusing if rather trite in subject matter, with slapstick humor of the silent-film variety. Musically they were adequate examples, respectively, of romantic, dodecaphonic, and jazz-pastiche styles. Ennio Porrino's "La Bambola Malata", the story of a sad doll seeking happiness, was based on national folk music. A ballet by Nicolas Nabokov, again with a folk-dance background, was excellently orchestrated.

The only outstanding works were the 12-tone "The Emperor's Nightingale", by Hans Werner Henze, and the modern but nondodecaphonic "The Emperor's New Clothes", by Alexander Tansman. Despite its subtlety and remoteness, Henze's work was much applauded by everyone, including the children, who instinctively seemed to understand that this work had geniality and originality.

The very slick staging was the work of Franco Enriquez, with colorful sets by Emanuele Luzzati. The conductor was Ettore Gracis; the choreographer was the young, highly talented Mario Pistoni, of La Scala. The principal actors and singers were Marcello Moretti, Giancarlo Cobelli, Luciana Gaspari, and Silvio Maionica.

The concert dedicated to the works of Alban Berg provided a worthy memorial to this composer. The superb Vegh Quartet; the Chamber Orchestra of La Fenice, conducted by Luciano Rosada; Diane Andersen, pianist; and André Gertler, violinist, were the performers. The public responded to the program with enthusiasm.

Electronic and Indian Music

The festival could not have chosen two more contrasting spectacles to present in one day's offerings than a concert of electronic music in the afternoon and song and dances of India in the evening. At the Teatro La Fenice the electronic concert included "L'Amen des Verres" by Roman Haubenstock-Ramati, "Texte" by André Boucourechliev, "Essai" by G. M. Koenig, "Etudes" by Andre Zumbach, and "Homage to Joyce" by Luciano Berio. There was little applause and much booing.

The concert by Ram Gopal and the artists of the Asian Music Circle, held on the enchanting Isola di San Giorgio, brought us back to an oriental dream-world. The large and varied program had a well-deserved success.

The *pièce de résistance* of the festival was the presentation of three one-act theatrical works: "Allez-Hop", by Berio; "Diagramma Circolare", by Alberto Bruni Tedeschi; and "Circo Max", by Gino Negri.

"Allez-Hop", described as a mimed drama, opens in a night club in which various acts, including a torch singer, a strip-tease dancer, and a flea circus are taking place. A flea escapes and jumps from one person to another, is carried out of the club and passed to members of the local government, who, in consequence, declare war on their neighbors. Throughout the war, the flea jumps from one side to the other. The trainer finally recaptures it, but with the world returned to boredom, the trainer releases once more a

whole tribe of fleas and the merry dance starts all over again. Berio demonstrates talent and originality in his blending of dodecaphonic style with contrasting melodic lines, in his setting of this tale.

"Diagramma Circolare" is a strong, depressing narrative of the difficulties and sufferings borne by a working-class family in this century, with the entire family destroyed eventually by unnatural deaths. The text by Giampiero Bona was full of clichés of a pseudo-philosophic nature. The music was purely functional and had no form or continuity. Apart from the occasional choruses and a brief appearance of three brokers who sang their roles, the work was spoken drama.

Opera about Elsa Maxwell

In complete contrast, the gay, nonsensical "Circo Max" (called by its composer "a profanation") had the audience rolling with laughter throughout its short 35-minute duration. "Circo Max" describes a circus run by an aged ringmistress called Elsa, who represents the celebrated columnist Elsa Maxwell. She presents in turn her animal acts, accompanied by jazzed-up passages from familiar musical works. Barbara (Barbara Hut-ton), the slinky black cat, arrives in a diamond-studded coach from which she hooks men on a large fishing line. The Two Levas (De Cuevas and Lifar), who look like poodles, fight a duel with ostrich feathers to Debussy's "Clair de Lune". Birgit (Ingrid Bergman), the white rabbit, enters to a mixture from "Le Nozze di Figaro", Cimarosa's "Secret Marriage", and the famous "Largo" from Handel's "Xerxes".

Minerva (Maria Callas), the wicked black panther, who will not perform without photographers present, is announced by the "Freischütz" Overture; in anger she kicks a poor little dove (Renata Tebaldi) into the sawdust. At a certain point the animals revolt against Elsa, who is saved by the appearance of the Press God. Fear drives the animals back into their cages, and the curtain falls on a final chorus, "We all love Elsa".

The season closed with the highly anticipated concert of the New York Philharmonic, magnificently conducted by Leonard Bernstein, who with his orchestra received ovation after ovation.

State Opera To Give Forza del Destino

The New York State Opera Society, under the direction of Carl Yost, will open the 1959 fall season on Oct. 17 at the Julia Richman High School Auditorium in New York with a full presentation of Verdi's "La Forza del Destino". The opera society, in affiliation with the Carl Yost Master-singers, will feature Dmitri Nabokov in the role of Padre Guardiano. Mr. Nabokov is the son of the well-known author Vladimir Nabokov. The opera will be conducted by Anthony Morris.

National Opera Club Gives La Bohème

The National Opera Club presented Puccini's "La Bohème" at the Waldorf-Astoria Hotel to open its 55th season. The cast included Marco Sorisio, as Rodolfo; Richard Ames, as Marcello; Roberto Sorisio, as Colline; Joan Sena, as Mimì; and Alicia Bracci, as Musetta. Marco Sorisio was musical director and producer.

Salzburg Congress Debates Value of TV and Film Opera

By EVERETT HELM

Salzburg.—Well over 100 representatives of 27 countries and five continents met for a busy week in Salzburg to discuss the thorny problems connected with "Opera and Ballet in Television and Film". This was the second congress of its kind, the first having taken place in the same city three years ago. Both were sponsored jointly by the International Music Council of UNESCO and the Austrian Radio.

At the first, more informal and smaller congress, an atmosphere of considerable optimism prevailed, and not without just cause. TV (about which medium the discussions of both congresses centered) was then a relatively new affair in Europe. The telefilms that were shown had a certain validity, and everyone was impressed by the "unlimited possibilities" the technical world appeared to be opening up to music.

During the three intervening years nothing appears to have transpired to justify these great expectations. The telefilms and excerpts shown this year showed no improvement; if anything, they were less successful artistically than what we saw in 1956. The former optimism has given way to a healthy pessimism that begins by asking the basic question: Is it possible to bring the old forms of opera and ballet, with their inherited and inherent conventions, into harmony with modern technique, which substitutes a small, flickering box for the living "reality" of the stage?

Problem Termed Insoluble

A. M. Julien, newly appointed director of the Paris Opéra, was of the opinion that this problem is insoluble, that TV is a means of "reportage" (as in sports, fashion shows, etc.), and that its function in relation to opera is to show occasional excerpts from real performances. He pointed out with complete justice that going to the theatre has something of a ceremonial nature about it and emphasized the importance of the kind of psychological third dimension that is created when an audience assembles in a hall with the common purpose of seeing and hearing a work of art. This "ritual" atmosphere is indeed lost to the impersonal, isolating effect of TV. Interestingly enough, further mention of this vital point was scrupulously avoided by other speakers at the Congress.

Probably Mr. Julien went too far in his prophecies of artistic doom for TV. In any event, the majority of participants were directly connected with the production of opera or ballet for TV or film, and it could hardly be expected that they would sign their own death warrants, so to speak, by agreeing that the whole thing had better be forgotten.

Kenneth Wright, retiring veteran of BBC Television, expressed his dissatisfaction with the constant recurrence of the words "difficulty" and "problem". Yet one could not escape the feeling that Mr. Wright was doing a bit of whistling to keep his and the others' courage up. The production of opera in itself is a most intricate and difficult affair, and when the new elements of TV (or film) are added, we are confronted with a mass of

problems, most of which remain to be solved.

Among these various problems is the question of actors versus singers. Volumes could be written on this subject. The non-acting ability of many opera singers of the old school is common knowledge and makes them almost impossible for TV. Even worse is this solution by "doubling", in which professional actors are seen and the singers only heard. A singer sings with his whole body, and not even the most exact synchronization of lip movements by an actor (and it can never be absolutely exact) is convincing, as was amply demonstrated by the Russian film of Tchaikovsky's "Eugen Onegin".

Opinion was unanimous in condemning the "tampering" with the score of Mozart's "Don Giovanni" in the Munich TV production. On the other hand a certain amount of adaptation is entirely tolerable in the case of "lesser" works, such as Offenbach's "Tales of Hoffmann".

The Italian viewings gave conclusive evidence that using stock film techniques is *not* the way to salvation. The outdoor scenes of their "Rigoletto" film were unsatisfactory, but their use of film techniques in the TV production of Puccini's "Il Tabarro" were completely ineffective when they appeared on the screen. The Italian Radio's TV opera "Le Campanone", depicting the last hours of a trapped submarine crew, was perhaps the nadir of the whole congress: a sickeningly sentimental "story"; a revolting realistic "film" treatment, alternating with the most saccharine "kitsch"; and a score in the worst possible post-Puccini tradition.

Electronic Score Used

It was run a close second by the Dutch TV opera "Salto Mortale", with an electronic score by Henk Badings. Set in a laboratory, this proved to be an infantile piece of "science fiction", combining bad taste with lack of musical substance.

Musical substance was, as a matter of fact, conspicuous by its absence in nearly all the newly created TV operas that were shown. Neither the prize-winning opera "Passport Control", by the Austrian composer Paul Angerer, nor the runner-up, "The Decoration", by the German Hans Poser, was distinguished by its musical quality.

The last session of the congress was devoted to a half-hearted and unproductive attempt to answer the question: Can TV produce a new artistic form? Nobody had the courage to come out with an unqualified "yes". But the rather skeptical note on which the congress closed can be regarded as a positive result of this highly praiseworthy undertaking, which gave the participants a chance to exchange ideas and experience, to profit from their own and others' mistakes, and to realize how much is yet to be accomplished.

The Metropolitan Opera ended its 1958-59 season with the lowest operating deficit in recent years, \$528,873. The improvement was attributed to increasing attendance, which last season reached 97.2 per cent of capacity, plus a rise in revenue from rentals and concessions.

WINNER — 1959 LEVENTRITT AWARD



Photo: Abresch, New York

"Malcolm Frager Tops Field

of 63 in Exciting Finals

of 20th Annual Contest . . .

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The audience listened intently,
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greeted Mr. Frager with an ovation.

The Leventritt Award . . .

is the most important of the
American musical competitions."

HAROLD C. SCHONBERG, THE NEW YORK TIMES, OCTOBER 1, 1959

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Personalities

Vronsky and Babin recently played at the Edinburgh Festival, with the London Mozart Players, and with the Scottish National Orchestra under Sir Adrian Boult in a Vaughan Williams memorial concert.

Sarah Fleming, soprano, and **Jon Crain**, tenor, have been engaged to sing the leading roles in **Carlos Chavez's** opera "Panfilo and Lauretta" with the Opera Nacional in Mexico City on Oct. 28, 29 and Nov. 1.

Wilfred Pelletier will conduct 20 concerts in Canada this season. There will be four with the Quebec Symphony, 16 Youth Concerts with the Montreal Symphony, and five performances of Massenet and Offenbach operas over the Canadian Broadcasting Company in a special television series.

Renata Tebaldi recorded new stereo disks of "Tosca" and "La Bohème" this past summer. She sang "Aida" in Vienna and returns this fall to La Scala for "Tosca" and "Andrea Chenier".



Color Prints

Igor Gorin signs autographs after his concert with the Sydney (Australia) Symphony. More than 6,000 young people were present.

Giulietta Simionato appeared this summer at the Salzburg Festival as Orfeo, at La Scala as Carmen, and at Rome's Baths of Caracalla as Azucena. During September she appeared at the Vienna Staatsoper.

Randolph Symonette, baritone, sang the role of the Grand Inquisitor in "Don Carlo" this summer during the festival at Passau, Germany.

Jerome Hines and his wife, **Lucia Evangelista**, appeared in five performances of "I Am the Way" for which the bass wrote the libretto and music. The performances, in Atlanta, Ga., were sponsored by Christian Arts, Inc. **Calvin Marsh** sang the role of Peter in the production.

The **Paganini Quartet** will undertake this coming season, in addition to their tour of the United States and Canada, a tour of Japan, Hawaii, and Europe. They are currently recording for Kapp records.

Gerard Souzay has recently been awarded the Harriet Cohen Gold Medal for singing. The distinguished French baritone this season will celebrate his tenth-anniversary tour in the United States, including four performances with the New York Philharmonic of Mahler's "Kindertotenlieder". Mr. Souzay's busy schedule is taking him to Scandinavia during September, to Great Britain in October and November. In addition to a recital in Paris he will undertake his first tour of Japan, a two-month, 20-concert event.

Cesare Siepi is scheduled for over 30 perform-

ances at the Metropolitan Opera this fall, including the first presentation of the new production of "Le Nozze di Figaro".

Shirley Addams, soprano, is singing three concerts in Berlin. Included in her programs is a song cycle by Friedrich Karl Grimm composed and dedicated to her.

Erich Leinsdorf opened this year's Perugia Festival on Sept. 19, which is devoted to the music of Haydn. He conducted this summer at Bayreuth and will conduct the Metropolitan's new production of "The Gypsy Baron".

Galina Ulanova has received the Order of the Red Banner of Labor in Moscow. Two more dancers with the Bolshoi Ballet, **Maya Pliset-skaya** and **Raissa Struchkova**, received the title of People's Artist of the USSR.

John Sebastian, harmonica player, will appear this fall at the Berlin Festival and then continue to Israel for 12 recitals and to Tel-Aviv and Jerusalem for orchestral appearances.

Eileen Farrell received an honorary degree of Doctor of Humane Letters at Wagner College.

Leon Fleisher is the father of a baby girl. This is the pianist's third child. This summer he participated in the Marlboro Festival and begins this fall a tour of the United States and Canada which includes 25 orchestral engagements.

Byron Janis flew to Holland to begin his European tour following engagements in South America. On Oct. 30 the pianist begins his American tour of 44 concerts, with the St. Louis Symphony.

Maurice Eisenberg, cellist, was heard in concert on Oct. 8 with the Capriol Orchestra in West Smithfield, England.

Elizabeth Bonney, violinist, has been appointed concertmistress of the Albuquerque Symphony. Mrs. Bonney is the wife of the orchestra's conductor, **Maurice Bonney**.

Fredell Lack, violinist, is presently making her first European tour. She will play in London, Vienna, Berlin, Brussels, Amsterdam, The Hague, Hamburg, and Milan.

Anna Xydis has sailed for a European concert tour. The pianist's first appearance was a recital at Wigmore Hall, London, on Oct. 9.

Arthur Bennett Lipkin, conductor of the Birmingham (Ala.) Symphony, visited this summer in Russia where he met **Dimitri Kabalevsky**, who presented him with a score of his new Fourth Symphony, and **Aram Khatchaturian**.



Nina Dova, returning from her European tour on the maiden voyage of the SS Rotterdam, is greeted by Commodore Bouman

Martina Arroyo, soprano, of the Metropolitan Opera, is in Europe to perform Handel's "Solomon" under Sir Thomas Beecham; Sutermeister's Requiem in Zurich; Bach and Beethoven concerts in Perugia; and the Mahler Second Symphony at Milan's La Scala. She returns to this country in November for performances of "Elijah" in Salt Lake City and "Judas Maccabaeus" with the Little Orchestra Society in New York.

Norman Mittleman, baritone, will appear with the opera company in Essen, Germany, during 1959-60. Following that he has been engaged for the Düsseldorf Opera.

Reri Grist, soprano, will appear this season with the New York Philharmonic, and at Town Hall. Miss Grist appeared this summer with the Santa Fe Opera and made her debut with the New York City Opera in Orff's "Carmina Burana".

Jean Deis, tenor, made his debut with the New York City Opera as Pinkerton in "Madama Butterfly". He will tour this fall in Boris Goldovsky's production of "Rigoletto" and will appear in "La Bohème" and in the Verdi Requiem with the Kentucky Opera Association.

Heidi Krall was married in London to Dr. John D. Preece, of Trenton, N. J., on Oct. 2. The previous evening the soprano had sung Desdemona in "Otello" on the BBC. The groom is head of obstetrics at the Trenton General Hospital.

Peter Paul Fuchs, conductor, has been elected an honorary member of the Bruckner Society of America.

James Wolfe, pianist, left at the beginning of September for a tour of Iran, Greece, Turkey and Austria.

Julian Olevsky, violinist, is currently touring Japan and will also appear in South Korea, Formosa, Hong Kong, Singapore, and the Philippines.

Gloria Davy, soprano, made a surprise debut with the Vienna Opera, replacing **Renata Tebaldi** in "Aida". Miss Davy received 25 curtain calls and has been re-engaged for future performances.

Irene Dalls, mezzo-soprano, returns to the operatic scene following the birth of her daughter in the spring. She appeared at the San Francisco Opera's opening night of "Aida" and will make her Chicago Opera debut as Laura in "La Gioconda".

Maureen Forrester, contralto, will appear during the coming season with the Cleveland Orchestra, Philadelphia Orchestra, and New York Philharmonic. She will also be a soloist in a special performance of the Beethoven Ninth Symphony to be given at the United Nations on Oct. 24.

Irmgard Seefried, soprano, after appearances this summer at Salzburg and Lucerne, will be soloist Oct. 23 at Town Hall with the Lucerne Festival Strings.

Pierrette Alarie, soprano, and her husband **Leopold Simoneau**, tenor, were guest artists this summer at the Salzburg Festival. Miss Alarie will make her debut with the San Francisco Opera in performances of "Ariadne auf Naxos" and "Don Giovanni".

Roberta Peters, soprano, spent the month of June in Vienna recording "Ariadne auf Naxos" for RCA Victor. For the 1959-60 season she will make a nationwide concert tour and return for her ninth season to the Metropolitan Opera.

Joanna Hodges has just returned from her second European tour. The young California pianist will include the premiere of James Graffunder's Sonata in her first New York recital, in Town Hall on Nov. 10.



Ateller Ellinger

Hilde Gueden waits backstage during the Salzburg Festival's production of Richard Strauss' "The Silent Woman". She sang the title role



Foto Grani

Left to right: Count Chigi Saracini, founder of the Accademia Musicale Chigiani in Siena, Italy; Pablo Casals; Andre Segovia; and Nicanor Zabaleta. The last three gave master classes at the academy this summer

Silvio Varviso (left) renews his acquaintance with the violinist Paul Doktor at the stage door of the San Francisco Opera House, where Mr. Varviso made his American debut, conducting "La Bohème", "Carmina Burana", and "Orpheus and Eurydice"



Roland Sidaw

Rosalind Elias stands before the Temple of Jupiter in Baalbek, Lebanon. The mezzo-soprano's appearance at the Baalbek Festival marked her first visit to her father's homeland



David Glazer, clarinetist, is currently on his third European concert tour. He will appear in Germany, France, Belgium, and Denmark and will also be heard in a number of broadcasts in these countries.

Benno Rabinof, violinist, was recently the surprised recipient of a Stradivarius violin formerly owned by Fritz Kreisler. The gift, valued at \$100,000, was given to the violinist anonymously by a wealthy person who explained that he "wanted to hear the violin sing again".

Beveridge Webster, pianist, will repeat his series of three piano recitals in Town Hall on Nov. 3, Dec. 13, and Jan. 18. Programs will include works ranging from Bach to Schönberg.

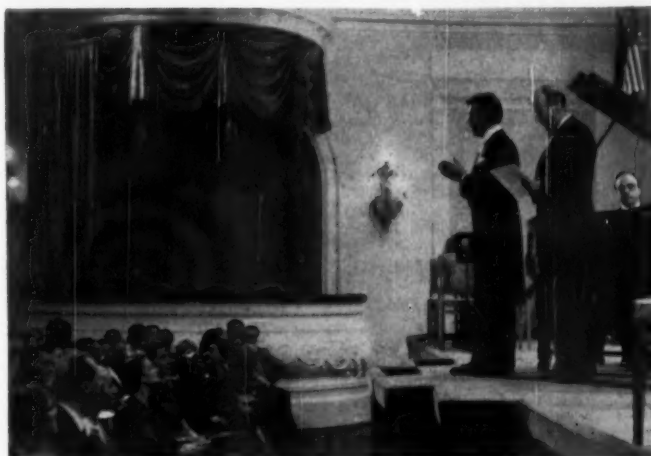
Lucretia West, American contralto, returned to this country after a successful season in Europe, to sing on Oct. 16 and 18 with the Pittsburgh Symphony in Mahler's "Das Lied von der Erde". This appearance will be followed by others in the United States and Canada before she returns to Europe. There she will fill a return engagement with the Berlin Philharmonic this season.

Myra Hess, pianist, began her British season on Sept. 11 with a performance of the Beethoven Piano Concerto No. 3 at the London Promenade Concerts. In addition to other orchestral engagements, Miss Hess will give two solo recitals in England as well as Holland.

Lee Schaenen, young American-born conductor formerly with the New York City Opera, has recently scored a success in Berne, Switzerland, leading Wagner's "Die Meistersinger". This resulted in a two-year contract in Berne.

NEW YORKERS ABROAD

On Aug. 3, the New York Philharmonic left on a ten-week tour of 26 cities of Europe and the Near East. With Leonard Bernstein and Thomas Schippers conducting, it was the longest tour ever undertaken by the orchestra. The concerts, arranged by ANTA, included triumphant appearances in Moscow (shown in photographs here) and other "Iron Curtain" cities. The orchestra returned just in time to open its New York season, on Oct. 15.



Leonard Bernstein delivers a short speech to an attentive Moscow audience before the New York Philharmonic performed Stravinsky's Concerto for Piano and Wind Orchestra, with Seymour Lipkin as soloist



Boris Pasternak, Nobel Prize-winning novelist and poet, embraces Mr. Bernstein after a concert in Moscow. Mrs. Bernstein is the pleased spectator



Columbia Records Photos

Mr. Bernstein shakes hands with Aram Khachaturian (right) during a reception in Moscow. Second from left is another Soviet composer, Dimitri Shostakovich



Mephisto's Musings

September Song

The September newspapers read like a Donizetti libretto written in a jet age. "La Divina" — Maria Meneghini Callas — was making news again. However, this time her straight man, the wealthy Greek shipowner Aristotle Onassis, seemed to be upstaging her. For fans and foes alike here are day-by-day headlines and quotations from last month's tempestuous doings on the Riviera and points north:

Sept. 8—"Milan Buzzing. . ."

Callas: "I cannot make any statement."

Onassis: "I am a sailor and these are things which may happen to a sailor."

Meneghini's lawyer: "A sentimental break between the singer and Meneghini is definite and irreparable."

Sept. 9—"Marriage on the Rocks"

Callas: "Now I am my own manager."

Onassis: "How could I help but be flattered if a woman with the class of Maria Callas fell in love with someone like me?"

Meneghini: "Go away. I don't want to talk."

Sept. 10—"Smiling Callas Has Lunch with Onassis"

Callas: "Mr. Onassis is one of my dearest friends . . . between us there is only great friendship."

Onassis: "Rumors of a romance are fairy tales."

Meneghini: "My wife is more of a tiger than ever."

Mother Callas: "Maria will never be happy . . . I am writing a book about me and my daughter."

Sept. 11—"Callas Flies Away with Onassis in Jet"

Onassis: "I love Miss Callas like a sister."

Elsa Maxwell: "No marriage for Ari and Maria . . . but I haven't discussed this with Onassis' wife, Tina."

Sept. 12—"Callas, Onassis Sail On and On. . ."

Meneghini: "I do not consider Onassis a gentleman."

Sept. 13—"Roses for the Diva"

Onassis: "She is a good friend and is in trouble now . . . I think these flowers will cheer her up."

Sept. 15—"Is Onassis divorce Tina's next move?"

Meneghini: "My dear, you must reflect . . . we were married in Verona, not Las Vegas."

Cholly Knickerbocker: "Onassis is no easy fish to catch."

Sept. 16—"Callas Keeps Cool . . . Onassis Burns"

Sept. 18—"Callas Hits Low Note with Critics in Spain"

Callas: "It is sad, very sad, all of this."

Sept. 23—"Callas On Her Own, Must Sing for Supper"

Callas: "I need money, but I am not broke."

Sept. 24—"Callas Shed Woes, Wows Britons"

Callas: "Now I must work for my living."

Where Is Madeleine?

To help observe the 100th anniversary of Victor Herbert's birth, Giuseppe Bamboschek would like to revive one of his operas, namely "Madeleine". The director of the Philadelphia Grand Opera already has someone for the title role, Brenda Lewis, and he will go ahead with his project providing . . .

So far he has been unsuccessful in locating the orchestral parts of the opera. A score he has—indeed, it was the first full opera score by an American composer to be published in the United States—but copying out the parts would be expensive and wasteful for a one-performance production.

"Madeleine" was given first by the Metropolitan Opera in 1914; the Chicago Opera staged it in 1916, and the Society of American Singers gave it at the Park Theatre in New York in the 1918-19 season. Edward N. Waters, Herbert's thoroughgoing biographer, reports that this short, intimate, conversational opera, owing something to Richard Strauss and Wolf-Ferrari, never found favor with the public, much less the critics, but he feels that it might win a more cordial reception today because of its "speed, fluency, dexterity".

Joy(?) of Singing

My judicial imp was lurking at the courthouse in Yakima, Wash.,

and sent me this tale of a judge turned music critic.

Philip Lombardo, a spry 65, was brought into court and charged with creating a public nuisance. He sang operatic arias too much and too loudly, complained his neighbors.

Said Mr. Lombardo, "I sing because I am full of happiness."

When Justice of the Peace Thomas Grady asked for a sample, the defendant sang lustily.

"Good?", he asked?

"No," replied the judge, and gave Lombardo a four-month suspended sentence.

All I can add is: It is probably a good thing that music critics do not have the power to punish that Justice Grady has.

The Great Elopement

Eighty years young, Sir Thomas Beecham has taken the marital plunge for the third time. His new bride is Miss Shirley Hudson, his secretary who was barely in diapers when Sir Thomas took over the artistic management of Covent Garden in 1932. The conductor described his proposal of marriage to his 27-year-old secretary as being "preposterous, incongruous, and even monstrous."

The proposal itself was approached with "all trepidation and with inward terror and quaking heart". The future bride received the question "with equal dismay"! Following a recording session of "The Great Elopement", the couple took their cue from Handel and flew to Zurich where they were married.

The conductor's other wives were Utica Wells, from whom he was divorced in 1943 after 40 years of marriage, and the English pianist

Betty Humby, who died last year of a heart attack in Buenos Aires.

In an interview when turning 80 last April, the batonic baronet said, "I shan't retire; if you do, you either die of boredom or run down." Sir Thomas seems well insulated against either of these prospects for some time to come.

Conducting, Anyone?

Are you a frustrated conductor? If you are, RCA Victor has taken pity on you and issued an album designed to make you a happier man. Called quite simply "Music for Frustrated Conductors" (LM 2325 or LSC 2325), the album comes equipped with a baton and with illustrations and directions by Deems Taylor on how to wield it. You will, of course, have to adopt the tempos and phrasing of such conductors as Arthur Fiedler, Morton Gould, and Robert Russell Bennett, if you wish to make the orchestra follow your beat. But that is a small price to pay for waving a stick at a hi-fi speaker and having an orchestra react to your commands. And if you have stereo equipment, you can gesture at two speakers with all the abandon of a Leonard Bernstein.

Writing of this recording reminds me of a very pleasant, very light novel which appeared a year ago, T. L. W. Hubbard's "A Baton for the Conductor". The plot is the thing, so it must suffice to say that it concerns an English psychiatrist who yearns to conduct a major symphony orchestra and tries to find an outlet for his consuming passion. It must be said that he would never have been satisfied with the Victor album, as he was always roundly criticizing the recorded performances of people like Toscanini, Bruno Walter, Sir Adrian Boult, Sir Thomas Beecham, et al.

Nor Snow Nor Ice

Although she was there in mid-June, Dorothy Wortman, eastern-zone Regional Director for the Overture Concert Association, reported that in Uranium City, in Northern Saskatchewan, there was still five feet of ice on Great Slave Lake. Miss Wortman was spending her time in this area, which is within 250 miles of the Arctic Circle, developing Overture's furthest-north organized audience. A membership of over 500 subscribers is anticipated in Uranium City, which is Canada's largest uranium ore producing center and which maintains communications with the outside world by commercial airlines from Edmonton and Prince Albert.

EINWEIHUNG DER BEETHOVEN-HALLE ZU BONN

8. SEPTEMBER 1959



A recent addition to the philatelic collection of Frederick C. Schang, president of Columbia Artists Management, are the above commemorative issues from West Germany honoring the opening of the new Beethoven Festival Hall in Bonn last month. The bottom row of stamps shows Handel, who died 200 years ago; Spohr, who died 100 years ago; Haydn, who died 150 years ago; and Mendelssohn, born the year Haydn died.

Modern Japanese Music Played at Festival

Composers Show Mastery Of Western Technique

By H. H. STUCKENSCHMIDT

Karuizawa, Japan.—The mountain village of Karuizawa, about 100 miles west of Tokyo, is a summer resort frequented by many European diplomats, who flee the damp heat of Tokyo. It had just been through a typhoon when I arrived for the festival of 20th century music which has taken place there every summer since 1957. Uprooted trees lay across the roads; bridges were washed out; water and electricity were cut off. The wild, rugged mountain landscape and the colorful folk life provided a fascinating background for the musical events.

The Hotel Seizan was crowded with festival participants and visitors. It has a beautiful hall seating 400, with a stage and two Japanese grand pianos. There was a little exhibition (just like those in Darmstadt or Donaueschingen) of scores, books, and magazines from Mainz, Kassel, Vienna, and Paris, but also Japanese publications, notably well printed and arranged.

The public was predominantly Japanese—young musicians and students for the most part. Present also were the Austrian Ambassador and two German diplomats.

Monteverdi Madrigals Performed

The opening celebration provided a surprise. I heard five of Monteverdi's most beautiful madrigals, sung in Italian by the Konsei Chorus of Tokyo in scarcely surpassable style. The first concert was devoted to Pierre Boulez. Illness had caused a change of program, so what we heard were the Sonatine for Flute and Piano, with Ririko Hayashi as flutist; and four sections of the "Marteau sans Maitre". The instrumental performances were flawless. The alto solo by Yuri Nobata was perfect in intonation but rather indifferent in expression. The Japanese, trained as they are in emotional reserve, will need time to nerve themselves to an expressive style in music. Only when they have lived for a long time in the West, do they overcome this reserve.

On the second day I gave a lecture on "The New Hearing". As I spoke, my words were translated by Hidekazu Yoshida. The next day we held a round-table discussion of these I had advanced, for the radio, with the composers Mayuzumi and Takemitsu participating.

Schoenberg's Fourth String Quartet was played with feathery lightness by the Japanese Pro Musica Ensemble and two of his choral satires were sung—"Scheideweg" and "Vielseitigkeit".

We also heard the "Alpha-Beta" Piano Pieces by the very gifted, radical composer Makoto Moroi, who is as well known in Europe as his virtuosic interpreter Aakahiro Sonoda. A charming scherzo for the program was provided by the cantata "Hans im Gluck", which Mino Shibata has set after Grimm's fairy tale for baritone solo, speaker, male chorus, celesta, and percussion. It is a fresh work, based on the best European models, modern and streamlined in its musical design but also childlike and almost popular in tone.

The third concert was devoted to premieres of works by Japanese composers. None of the five (all born between 1921 and 1930) have remained uninfluenced by Webern. His influence was apparent in the first movement of Shin-chi Matsushita's "5 Tempi per undici strumenti" to an excessive degree. In the second and third movements original, often dramatically intense visions emerge.

The most challenging piece was a five-movement composition by Kazuo Fukushima with the Buddhist title Kadha "Hi-haku". It was made up of disassociated elements, separated by pauses in a way that blocked any development, and often breaking into long-held chords. In contrast to the monosyllabic phrases given to piano and string quartet in the first three movements, in the fourth the O-tsumi drum is heard monotonously beating. Old Nippon and modern Western music are combined in a bewildering concoction.

Joji Yuasa has based his "Projection topologique" for piano entirely on rich sonorities and sustained chords. Toru Takemitsu uses two flutes lyrically in his "Masque".

The best work, which deserved the prize it received from the German Ambassador, was Yoshiro Irino's "Music for Violin and Cello". It is colorful twelve-tone music, canonic in pattern, with rhythmic fantasy and a good sense of form. The fast outer movements are more convincing than the inspired but overlong Adagio.

Japanese experimental music on tape was played during a speech by Toshiro Mayuzumi on "Taped Music".

An evening was devoted to the modern film. There were charming musical tricks by Norman MacLaren and a cross-section of the work of the Tokyo group, "Cinema 59". Really experimental things in the spirit of Bunuel or Hans Richter were missing.

The final program was devoted to modern Europeans: Webern's Op. 7

and 11; Berg's Clarinet Pieces; Bartok's Sonata for Two Pianos and Percussion; Messiaen's "Ile de Feu"; Karlheinz Stockhausen's "Zeitmasse" (played with uncanny virtuosity); Giselher Klebe's "Elegia Appassionata"; and the "Giucco del cambio" of the 31-year-old Bengt Hambraeus, of Sweden.

The last work, written for an ensemble with much percussion, piano, and cembalo, without strings, is dedicated to the memory of Anton Webern. It is inspired music, dramatic in the first movement and lyric in the second, which closes softly; it is filled with lyricism as well as elements of musically organized sound effects. It was unanimously chosen for the prize offered by the Asahi Evening News, Tokyo's evening English newspaper, for the best foreign work.

The technical ease with which Japanese musicians master all of the problems of modern Western music is bewildering. The language of Berg, Webern, Bartok, and Schoenberg is fluently spoken in Japan (even by Japanese composers, who forget

(Continued on Inside Back Cover)

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Artists and Management

Moscow Symphony To Visit America

Under the auspices of S. Hurok the Moscow State Symphony will tour the United States early in 1960, performing 34 concerts in six weeks.

The tour opens at Carnegie Hall on Jan. 3 and will feature a series of nine programs devoted to the music



Konstantin Ivanov

of Tchaikovsky during the New York concerts. The conductors for the tour are Konstantin Ivanov, making his first American appearance, and Kiril Kondrashin, already familiar to New York audiences.

The list of soloists is headed by Emil Gilels, pianist, and includes Galina Vishnevskaya, soprano of the Bolshoi Opera; Daniel Shafran, cellist; and Valerii Klimov, violinist.

In addition to New York, the orchestra will play in White Plains, Brooklyn, Newark, Philadelphia, Baltimore, Washington, New Haven, Hartford, Boston, Chicago, Milwaukee, Minneapolis, Cleveland, Detroit, Toronto, and Montreal.

Harry Farberman Joins Judson List

Harry Farberman, American conductor, has been signed to a managerial contract by Arthur Judson. Mr. Farberman recently completed his second season as musical director and conductor of the Redlands Bowl Festival, Redlands, Calif., and will be beginning his eighth season as musical director of the Springfield (Ill.) Symphony. Mr. Farberman will also appear as guest conductor of the St. Louis Symphony, celebrating its 80th anniversary, and of the St. Louis Philharmonic, observing its 100th anniversary this season.

Podoli Signs Israeli Violinist

Michael Podoli has announced the signing of Shimon Mishory, prominent Israeli violinist, to an exclusive managerial contract. Also announced was the addition of a new group attraction to the Podoli list, University Theatre, Inc., a Negro drama group. A United States tour is planned during February and March, presenting "Springtime for Henry".

Kazounoff Shifts Office to Phoenix

Phoenix, Ariz.—Berenece Kazounoff, artists representative, has moved her office from New York to Scotts-

dale, Ariz., a suburb of Phoenix. She will continue to service her artists from this city, and has expanded her activities to include management and ownership of the Beaux Arts Record Shop, the operation of the Phoenix Celebrity Concert Series (beginning with the 1960-61 season), and the supplying of radio commentary for the New York Philharmonic and Metropolitan Opera broadcasts over station KOOL of the CBS network. Miss Kazounoff's business address is at the record shop, 17 Paradise Paseo.

Cosmetto Management Signs Alirio Diaz

Alirio Diaz, Venezuelan classic guitarist, has been signed by Cosmetto Artist Management for the 1959-60 season. Mr. Diaz will give his first North American recital on Nov. 2 at Town Hall, under the patronage of Venezuela's Ministry of Education.

Born in Carera, Venezuela, in 1923, Mr. Diaz studied at the Conservatory of Carera, the Madrid Conservatory, and in Italy at the Accademia Musicale Chigiana in Siena with Andres Segovia. In 1955 he was appointed assistant professor to Segovia in these same courses.

He has given concerts in Italy, France, Spain, Germany, Belgium and South America and has recorded for the HIFirecord label.

Columbia Artists Add Zampieri

Giuseppe Zampieri, Italian operatic tenor, is now on the roster of Columbia Artists Management, under the personal direction of Andre Mertens. A member of La Scala in Milan from 1954 to 1957, Mr. Zampieri has sung extensively at the Vienna State Opera, the Salzburg Festival, and many European cities. He made a highly successful American debut in September with the San Francisco Opera, as Avito in "The Love of Three Kings".

London Opera Group Plans Return Tour

Colbert-LaBerge Concert management has announced the return of the London Intimate Opera for a transcontinental tour during the 1960-61 season. The company of four, which last toured here in the 1952-53 season, presents programs of two or three one-act operas composed origi-

nally for three voices: soprano, tenor, and baritone. Fourth member of the company is the pianist and musical director. Operas are presented in costume and with props. The group has given over 2,000 performances in all parts of the world.

Colbert-LaBerge Sets European Tours

Ann Colbert, of the Colbert-LaBerge concert management, has recently returned from a round-the-world trip of three months, visiting 13 European countries and stopping in Singapore, Hong Kong, Manila, Tokyo, and Honolulu.

Mrs. Colbert has arranged a tour of all major European festivals for the Juilliard Quartet in the summer of 1960; a Far-Eastern tour during October and November, including India, Hong Kong and Japan, for the Duo di Roma (Ornella Santoliquido and Massimo Amfitheatrof), who are now represented world-wide by Colbert-LaBerge; and return tours during the 1960-61 season of Elisabeth Schwarzkopf, the Quartetto Italiano and the Vienna Octet. A Far-Eastern tour for Miss Schwarzkopf for the 1960-61 season has also been arranged.

Dance Jubilee On ANTA Tour

Rod Alexander's "Dance Jubilee", a company of 21 young dancers, singers, musicians and technicians, left on Oct. 3 for Athens, Greece, to begin the longest dance tour in the American National Theatre and Academy's five years of existence and administration of State Department-sponsored attractions. This tour, will star Mr. Alexander and Gemze de Lappe. Featured dancers will be Carmen Gutierrez and Louis Kristofer. Dale Monroe will be vocal soloist. The countries to be visited are Greece, Lebanon, Iran, Afghanistan, Pakistan, India, Burma, Thailand, Cambodia, Malaya, Hong Kong, Taiwan, Korea, Okinawa and the Philippines. The company is expected to return to New York next March.

François To Revisit United States

Samson François, French pianist, who was last heard in America in 1952, will open a transcontinental tour at Carnegie Hall on Nov. 6. Following this appearance, Mr. François will leave for a coast-to-coast tour including Washington, Chicago, Duluth, Winnipeg, Los Angeles, and other cities here and in Canada.

Bjoerling Recovers From Indisposition

Jussi Bjoerling, tenor, has recovered in Sweden from a recent indisposition, which was due to a heat wave and not to a mild heart attack as had been reported. Mr. Bjoerling has just been in Rome recording Puccini's "Madama Butterfly" with Victoria de los Angeles. He will arrive in New York on Nov. 13 for eight performances with the Metropolitan Opera and a New York recital at Hunter College on Dec. 27.

Vartenissian Added To Friedberg Roster

Shakeh Vartenissian, Armenian-American soprano, has been added to the roster of the Friedberg Management's artists. During the past year in Italy she has sung leading roles in Verdi's "Nabucco" (in Parma), "A



Shakeh Vartenissian

Masked Ball" (in Rome), "Ernani" (in Turin), "Macbeth", "Norma", "Il Trovatore", and the Manzoni Requiem.

This fall she opens the season in Trieste in "I Vespri Siciliani", after which she will make her debut in Lisbon and Madrid, in "Macbeth" opposite Tito Gobbi.

Miss Vartenissian has recently recorded the Verdi Requiem for RCA Victor and is scheduled to record this winter "Il Trovatore", "Norma", and "Don Giovanni" (Donna Anna).

After June 1960 she will be available in the United States and Canada for recitals, opera, and oratorio.

Columbus Boychoir Plans Fall Tour

The fall concert tour of the Columbus Boychoir will take the 26-voice group on a nine-week trip through 18 states and Canada between Oct. 20 and Dec. 21. The boys will be accompanied by Donald Bryant, musical director in charge of the tour, and four adult singers for "Amahl and the Night Visitors", operatic feature of their programs. The choir has recently made appearances on the Mary Martin show and at the 75th birthday party given former President Harry S. Truman. The group will again be featured this fall at the Christmas program at Radio City Music Hall.

Friedberg Managing Frager Engagements

Malcolm Frager, pianist who won this year's Leventritt contest (see page 3), will be fulfilling his current engagements under the direction of the Friedberg Management.



Members of the London Intimate Opera who will tour during the 1960-61 season. From left to right: Eric Shilling, baritone; Ann Dowdall, soprano; Stephen Manton, tenor; and Anthony Hopkins, pianist



Capitol Records
Annie Fischer, Hungarian pianist, listens to a recording playback. At left is an engineer, at right her husband.

Annie Fischer Tour Promised For 1961

The first American tour of the eminent Hungarian pianist Annie Fischer will take place in January and February 1961, under the auspices of Colbert-LaBerge Concert Management, who represent Miss Fischer in North America. Among the foremost Hungarian instrumentalists who have come into international prominence, Miss Fischer is a frequent performer in European music capitals. Her all-Beethoven recital at the Royal Festival Hall in London last January moved a London critic to describe her as the "Klemperer of the keyboard".

Barrett Offers Second Low-Price Series

Herbert Barrett Management has announced its second bargain-priced Carnegie Hall concert series for as little as 50 cents per admission ticket on series subscriptions ranging from \$2 to \$6.

This year's series will include two symphonic concerts by the National Symphony, conducted by Howard Mitchell, with Ellabelle Davis, soprano, and Benno Moiseiwitsch, pianist as soloists. Recitalists will be John Browning, pianist, and Toshiya Eto, violinist.



G. D. Hackett
David Bar-Illan

Mertens To Manage David Bar-Illan

David Bar-Illan, distinguished Israeli pianist, has been signed to a management contract by Andre Mertens, vice-president of Columbia Artists Management, beginning with the 1960-61 season. Since his noteworthy Carnegie Hall recital in December 1954, he has appeared regularly in the United States and Canada as well as Europe and South America.

During the current season he will

make his debut with the New York Philharmonic, playing Liszt's Piano Concerto No. 1. Prior to his arrival in the United States, he will have completed his second South American tour and have appeared in Europe—in London at Wigmore Hall, two concerts with the Birmingham Symphony, three concerts with the Liverpool Philharmonic, and a set of Scandinavian engagements.

Poulenc, Denise Duval In Joint Tour

"La Voix Humaine" ("The Human Voice"), Francis Poulenc's new one-act, one-character opera written to the play of Jean Cocteau, which had a brilliant premiere last winter at the Paris Opera-Comique, will be presented in its American premiere by the American Opera Society in Carnegie Hall on Feb. 23, 1960, with Denise Duval again performing the single soprano role.

Shortly thereafter, Miss Duval and Mr. Poulenc will make a brief tour in joint recital, according to an announcement by the Schang, Douless & Wright Division of Columbia Artists Management. The first half of their recital will be devoted to songs of Ravel and Fauré and the second half to the piano version of "La Voix".

Engagements have already been signed for Cornell University, the Chicago Musical Arts Club, and the Detroit Museum of Art. Coincidental with the American premiere will be the release of the recording of the opera by RCA Victor. Rights for the tour have been granted by G. Ricordi.

Lustig Adds Conductor, Three Singers

Ludwig Lustig has announced the signing of three singers and a conductor: Doris Jung, soprano, presently singing in many German opera houses; Miriam Pirazzini, a leading mezzo-soprano of La Scala in Milan; Umberto Borso, tenor of La Scala; and Napoleone Annovazzi, Italian conductor who has appeared at the Havana opera festivals and is making his United States debut this fall with the New York City Opera.

Vienna on Parade Tour Completely Sold Out

The second American tour of Vienna on Parade is already a complete sell-out. The company features the Deutschmeister Band, under the direction of Julius Hermann; Christine von Widmann, soprano; and Erwin von Gross, tenor. There is also a chorus and dancers from the Vienna State Opera Ballet. The tour begins in January and will run for a ten-week period, covering over 60 American and Canadian cities.

Martha Smith Opens Promotional Office

Martha Moore Smith, formerly affiliated with Civic Concert Service and National Artists Corporation, has opened a personal representative business at 2109 Broadway, New York 23, N. Y. (Suite 9-157). She offers artists services in the field of management and promotion, including European outlets for engagements and opportunities in television, films, night clubs, opera, and concert. Hilde Fischer, also formerly with National Artists and active on the European management scene, is affiliated with Miss Smith in the new enterprise.

Di Stefano Signs With Andre Mertens

Giuseppe di Stefano, tenor of La Scala, Milan, and the Chicago Lyric Opera, has signed a management contract for the 1960-61 season with Andre Mertens, vice-president of Columbia Artists Management, Inc. Mr.



Erie Piccagliani
Giuseppe di Stefano

di Stefano will give a number of concerts in the United States for a six-week period beginning Feb. 1, 1961. His most recent appearances included recitals at Carnegie Hall, in Toronto and with the Chicago opera.

National Music League To Hold Auditions

The National Music League, America's only non-profit concert manage-

ment, announces auditions for singers during the latter part of October 1959. All applicants must be American citizens under 30 years of age and have had no previous concert management. Information may be obtained from 130 West 56th Street, New York. The deadline for applications is Oct. 20.

Goldovsky Company To Give Rigoletto

A fully staged production of Verdi's "Rigoletto" in English, by the Goldovsky Grand Opera Theatre, will tour the United States for eight weeks. The production, directed by Boris Goldovsky, will feature a new type of virtually indestructible scenery, of minimal weight and bulk and special acoustical properties. The new scenery is constructed of fiberglass and aluminum.

The tour, booked by the Herbert Barrett Management, opened Oct. 5 in Allentown, Pa. The alternate Rigolettos will be Ronald Holgate and Robert Rue; alternate Gildas are Jacqueline Bazinet and Marguerite Gignac; alternate Dukes are Jean Deis and Enrico di Giuseppe. Ara Berberian and James Berg will sing Sparafucile and Monterone respectively throughout the tour, and Jean Kraft and Nancy Williams will alternate between the roles of Maddalena and Giovanna. Settings and costumes are by Jack Brown, and Karlos Moser will conduct.



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Winners of Opera Auditions Enjoy Success in Milan Debut

Milan.—The Milan debuts of this year's winners of the American Opera Auditions of Cincinnati could not have been more favorable or met with more success with the public and local press, which hailed this occasion with kind words and in some cases very high praise. The American singers took part in performances of "L'Osteria Portoghese" by Cherubini (revised by Giulio Confalonieri) and "Cavalleria Rusticana" at the Teatro Nuovo during the Tenth Annual Season presented by Associazione Lirica e Concertistica Italiana. This is directed by Mario Colombo, who has been responsible for the debuts of hundreds of young Italian and foreign singers over the past years.

In the Cherubini opera most of the group were put to a real test in singing and style. Victoria Harrison, 27-year-old soprano, played the part of Gabriela, demonstrating a full lyric voice with a strange tremolo in the center range, but her vocal failings were overshadowed by sensitive artistry. Beverly Hoogasian, 19-year-old California soprano *leggero*, was a sweet and convincing Inez with first-class vocal material still in need of further study.

Ronald Dutro, 24-year-old baritone from San Francisco, showed a fine, richly colored voice not quite technically at ease in the top range. He made a splendid stage appearance as Pedrillo and also as Alfio in "Cavalleria". William de Valentine, 28-year-old bass from New York, was hilariously amusing in the comic role of Rodrigo and the possessor of a

really beautiful voice of rich texture and generous volume.

The most promising talents in the group were Barbara Leichsenring, 25-year-old dramatic soprano from Chicago, and Enrico Di Giuseppe, 26-year-old tenor from Philadelphia. Miss Leichsenring, as Santuzza in "Cavalleria", demonstrated one of the most exciting voices to be heard for many years here, complete in all ranges and particularly impressive in the forte dramatic passages. She has Italian pronunciation difficulties as yet and needs to give a little more support to the mezza-voce phrases and to take care not to drag musically. Mr. Di Giuseppe, as Don Carlos in "L'Osteria" and Turiddu in "Cavalleria", showed an extremely lovely lyric tenor voice and a most sympathetic stage appearance. His voice was suited to the Cherubini vocal line, but his facility in the top range and strong sense of drama made him an excellent Turiddu, too.

The roles of Gabriela and Santuzza were taken over at later performances by 26-year-old Alice Kochanowska, of Chicago, also a Cincinnati winner, who, even though she did not show outstanding vocal equipment, had a voice of sweet quality and was artistically outstanding.

Once again the American singers made an excellent over-all impression on the Italian members of the organization, not only for their serious approach to their art and work but also for their general behavior and courtesy. A very special word of

praise should go to the excellent conductor, Alberto Zedda, and Giulio Confalonieri, who patiently prepared and presented the American artists.

—Peter Dragadze

Winners of the Cincinnati Opera Auditions seen in Cherubini's "L'Osteria Portoghese" in Milan are, left to right, Alice Kochanowska, Ronald Dutro, Beverly Hoogasian, Victoria Harrison, Enrico Di Giuseppe, William de Valentine



New Peoria Group In Veress Premiere

Peoria, Ill.—Professional musicians and singers in this area, including members of the Walden Quartet of the University of Illinois and the former concertmistress of the Paris Conservatory orchestra, have united for performances under the title of Virtuosi di Peoria and under the direction of Armin Watkins, pianist and professor at Bradley University.

The group's first concert, on Sept. 8, offered the American premiere of "Threnos", an orchestra work by Sandor Veress, Hungarian composer; Brahms's Serenade, Op. 16; and Bach's Cantata No. 80, "A Mighty Fortress Is Our God". The successful

event was held in the new St. Paul's Episcopal Church, with the performers grouped near the altar.

"Threnos", or "Song of Lamentation", was performed with insight and inspiration. It is based on Transylvanian mourning chants and is vivid, brilliant, and deeply moving. A monotonous drumbeat underlying the entire work is augmented to a stupendous climax and falls away to nothing in exhaustion. The Brahms work was given a warm, idiomatic performance, and the Bach cantata had breadth of spirit, power, and perception. Mr. Watkins, who already has displayed his virtuosity as a pianist and violinist, showed a thorough insight into interpreting through the baton.—W. L. Puterbaugh

NOTICE TO ARTIST MANAGERS

To continue our service in the best interests of local Community Concert Associations and concert artists alike, Community Concerts Inc. wishes to make available to all Community Associations the widest possible list of artist availabilities.

Any manager, representing a concert artist or attraction who desires to perform before Community Concert audiences and who agrees to grant to Community Concerts a margin equal to that customarily received by Community Concerts from artists with comparable fees, is invited to submit such artist's or attraction's general availability for the season 1960-61, together with his established concert fee for Community Concert Associations. This information will then be furnished to all Community Concert Associations.

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EUGENE LIST

Twice aided by "lucky breaks", the American pianist has built a solid career that already has lasted for 25 years

By FRANK MILBURN, Jr.

"I'd have gotten somewhere, if I'd had a lucky break" was a remark this writer recently heard from a particularly disgruntled musician, who was busy praising himself and tearing apart his colleagues. Actually, this man could not honestly say to himself that he had never had a lucky break. Only a few years ago he had been selected winner of an important competition, which had attracted more than the ordinary share of attention. The reviews of his New York debut had been ecstatic. But the man's present plight was best stated at the same party when a young lady said: "You mean that's —? Whatever happened to him?"

Clearly, this anecdote is not about the American pianist Eugene List, though he did win an important contest and his debut did make headlines in musical news. But his story was to have an entirely different ending. For, twenty-five years after his spectacular debut—when he gave the American premiere of the Shostakovich First Piano Concerto with the Philadelphia Orchestra—he is celebrating this silver anniversary with a sold-out season of engagements.

Played for Heads of State

What have those 25 years brought to Eugene List? During them he has played for heads of state, including Truman, Churchill, and Stalin. He has toured four continents—North and South America, Europe, and Asia. He has played with the world's leading orchestras, appeared on television, radio, and even in motion pictures. These years have also brought him a happy home life. His wife is the noted violinist Carroll Glenn, and they were married during the war.

Eugene List is a very affable man, with powerful arms and hands and a shock of blond hair. He is quite modest, but he speaks realistically of his career. Contrary to the musician not named above, List will be the first to admit that lucky breaks helped shape his career, and he particularly believes that fate showed her hand in the Philadelphia debut, made when he was 16.

The incidents leading to the performance began when he won the Philadelphia Youth Award. The re-



Eugene List with his wife, the violinist Carroll Glenn, and their two children, Allison (left) and Rachel

cipient of this contest was entitled to appear as soloist with the Philadelphia Orchestra, under Leopold Stokowski, and Eugene was scheduled to play the Schumann Concerto, with which he had won the award. However, some weeks before the event, Stokowski had received the score of the Shostakovich concerto from Russia and asked the boy to substitute it for the Schumann. List was not too happy about the change. He would much rather have played an established work than an entirely unknown contemporary concerto. But from what was considered disappointing sprang something entirely opposite. He created quite a stir in musical circles, soon possessed a managerial contract, and was asked to repeat the concerto with many leading orchestras, including the New York Philharmonic, under Otto Klemperer. Arthur Judson became personally interested, offered him a contract and ever since has guided his career as manager and friend.

List was prepared well in his youth to meet the demands that his sudden emergence before the public eye was to make. He was born in Philadelphia, but he and his family soon moved to Los Angeles, where his father taught languages and his mother was a pharmacist. It was she who gave him his first lesson, when he was five. His progress was rapid. At the age of ten, he appeared with the Los Angeles Philharmonic, under Artur Rodzinski,

in the Beethoven Third Piano Concerto.

Rodzinski, as well as his parents, thought it would be better for the talented boy if he continued his studies in the East. So when he was 13, he and his mother boarded a bus, with New York as their destination. They stopped off, however, at Philadelphia to visit relatives. List recalls that Sunday very clearly, for an uncle had read in the newspaper about a scholarship competition to study with Olga Samaroff at the Philadelphia Conservatory of Music. The next day List inquired about the scholarship, and he found that the entry list had already been closed. His mother explained that they had just arrived in Philadelphia the day before. She pleaded successfully for a hearing, and the young boy was allowed to perform. He was not told what the results were, so they continued their journey to New York. It was the day after his arrival that a special-delivery letter came, informing him that he had won.

His studies with Mme. Samaroff he considers invaluable. She, who guided so many young Americans to becoming noted pianists, not only offered List priceless musical instruction but also took exceptional interest in building his professional career. When he was in high school she wrote the superintendent asking permission for him to be excused at 1 p.m. so he could practice. His first full-dress suit was his through her generosity.



But more important, she guided him in achieving a well-rounded education. She took him to Europe three times so he would have a broader acquaintance with many musical styles and other ways of life. She also saw to it that he went through the art museums and read important books.

He was only a senior in high school when his performance of the Shostakovich propelled him to fame, but after graduation he continued his studies with her at the Juilliard School of Music. It was during these years and the few following that he began to blossom from a promising young talent into an established musician in the concert world.

Able To Practice in Army

Then came World War II, and, 1942-46 found him a member of the United States Army. His first six or seven months were spent as a first clerk-typist, but soon he was transferred to the Special Services, where his talents could be put to obvious use. List admits that he was fortunate in the Army. While to many pianists the Army meant a period of being away from their instrument, he was able to play publicly and to keep contact with his music. His only regret is that the four years in the service meant four years lost in building repertory.

When he asked to be sent overseas, he inadvertently opened the way to what was to place him in the international limelight. He was assigned to a Special Services group in Paris, which had at its disposal such talents as Joshua Logan, Mickey Rooney, and Red Buttons, and which gave shows in hospitals and camps—often in the front-line area.

Some of the men were sent to Potsdam.

It is fascinating to read how

Eugene List

(Continued from page 15)

former President Truman, in the book "Mr. President" by William Hillman, speaks of List's participation:

"The President suddenly remembered a dramatic experience at the Potsdam Conference, when Stalin had brought some Russian ballet dancers and musicians to stage a concert for the Big Three, Truman, Churchill and Stalin and their staffs.

"The President said, 'I then decided to show them all what Americans could do. I heard there was a young man in the Army who played the piano well. His name is Eugene List. I sent for him and asked him to play my favorite Chopin Waltz, Opus 42. He didn't have the score. We started to hunt all over Europe before we could find a score. We finally got it from Paris and I turned the pages for young List, who didn't have time to rehearse it in advance.' In his 'Memoirs' the President adds: 'Stalin was so delighted . . . [he] . . . rose from the dinner table, walked over to Sergeant List, shook his hand, drank a toast to him, and asked him to play more.'"

Concert Makes News

List, although he had read about himself in the *Stars and Stripes*, had no idea the striking kind of news his playing for the Big Three had made. When he had his first chance, he sent a cable home, which said to the effect: "I want you to be the first to know that I played for . . ." Of course, his family had known about Potsdam for some time!

Unquestionably, the chance to play the Shostakovich and at Potsdam were lucky breaks. And unquestionably, these are a great help. But a musician's career and a musician's life are not sustained on lucky breaks alone. Eugene List

was and is not the one to rest on laurels of this kind.

While some musicians are content to play the same music over and over again, List studies new repertory regularly. He has made recordings of such forgotten works as those of Gottschalk and such neglected sonatas as the first two of Brahms. Equally interesting are Gottschalk's "Tarantella" and Liszt's "Malediction", which he plays in his touring "Concerto Fesbocker Players.

This winter he and his wife plan to play at the Library of Congress what is believed to be the world premiere of a Sonata for Violin and Piano by Franz Liszt, which is based on a Chopin mazurka and has been reconstructed by Tibor Serly. From the condition of the manuscript, which is in the Weimar museum, it was assumed that their performance would be the world premiere.

Gives Many World Premieres

List's interest in contemporary music is also acute. He has given, among others, the world premieres of Anis Fuleihan's Concerto (with Sir John Barbirolli and the New York Philharmonic) and Chavez's Piano Concerto (with the same orchestra under Dimitri Mitropoulos). He and his wife together have given the first performances of Manuel Rosenthal's Theme and Variations "The Feast of Aesop" for Piano Violin, and Orchestra; Paul Nordoff's Double Concerto; and Fuleihan's Double Concerto. Heitor Villa-Lobos, Henry Barraud, and Ezra Laderman also have written works for List.

The Lists live in a brownstone house near Riverside Drive in Manhattan, where both can practice at the same time without disturbing each other. A visitor is quite apt to be immediately introduced to their two daughters—Allison, who is eight, and the three-year-old

Rachel. While the visitor is being shown the children's own drawings, which are placed on a wall beside the stairway, he might see from the corner of his eye List giving Allison a handful of coins because she has won several prizes in school the day before.

If you ask List about himself, he probably will tell you first about Mme. Samaroff, his wife, and people who have helped him with his career. Only later will he show you the photos inscribed to him by many noted persons. Perhaps this modest but realistic attitude, added to his musical attainments, explains part of Eugene List's sustained success. With brilliant young pianists emerging almost daily from our American conservatories and winning international fame, Eugene List's 25th anniversary on the concert stage augurs well for the American artist's future.

Schumann Foundation Announces Concerts

Rochester, N. Y.—The Schumann Memorial Foundation, dedicated to furthering the memory of Robert and Clara Schumann and the music of the Romantic era, begins its first year as a major musical promoter on the Rochester scene.

Featured in the seven-concert series will be the Lamoureux Orchestra of Paris, Igor Markevitch conducting, and the Lucerne Festival Strings, with Wolfgang Schneiderhan as violin soloist. Other events will feature the Shakespeare Festival Players; a discussion of music in Europe by Friedelind Wagner, granddaughter of the composer; the National Symphony of Washington, D. C.; the Beaux Arts Quartet of Boston; and the Boston Opera Company's production of Offenbach's "The Voyage to the Moon."

Wagner Opera Group Begins Fall Tour

The Wagner Opera Company's "New York Opera Festival" has begun its third nine-week transcontinental tour. More than 50 cities will

be included in the coast-to-coast itinerary, and five operas are listed for presentation. To be given are "Madama Butterfly", "La Bohème", "Rigoletto", "La Traviata", and "The Barber of Seville".

Theodore Gargiulo and Anton Guadagno are the conductors. The singers include Susan Banks-Smith, Olivia Bonelli, Anita D'Arte, Robert Falk, Thomas Hageman, Josephine Guido, John Modenos, Anthony Palmeri, Herman Pelayo, Rudolf Petrak, Claudio Raublais, Sara Rhodes, Eddy Ruhl, and Marilyn Sofia.

Stadium Concerts Draw 198,000 Persons

Though plagued by cancellations due to bad weather this summer, the 1959 Lewisohn Stadium concerts drew 198,000 persons for 24 concerts over a six-week period.

Although the largest turnout was for the concluding Rodgers and Hammerstein night, with an audience of 19,000, the Beethoven Festival programs under Josef Krips drew a total of 42,500 persons, which is believed to be a stadium, and quite possibly a New York, record for concerts of a purely symphonic nature.

Clarion Concerts Plan Third Season

Clarion Concerts, conducted by Newell Jenkins, will open its third season on Dec. 8 with an all-Mozart program highlighted by the New York debut of Ingrid Haebler, pianist. Remaining programs will feature the first American performance of Alessandro Scarlatti's oratorio "Il Martirio di Sant'Orsola" and the Fifth Symphony of Carlos Chavez on Jan. 19; Jommelli's "Miserere" and Ben Weber's "Two String Pieces" on Feb. 9; and a Haydn program on March 11, which will also include the tone poem "La Isla de las Calmas" by the Norwegian composer, Fartein Valen.

Music of the West On Bell Hour

On the Oct. 23 telecast of the Bell Telephone Hour, the theme will be songs and dances of the West. Featured are Metropolitan Opera singers Brian Sullivan, tenor, and Patrice Munsel, soprano, in the closing scene of Puccini's "Girl of the Golden West". The finale of the program will be the ballet "Billy the Kid".

Ralph Black To Head Music Committee

Washington, D. C.—Ralph Black has been appointed executive director of the President's Music Committee of the People to People Program. The committee's purpose is to portray to the world the musical accomplishments of America and to promote the flow of music information among the people of all nations. Mr. Black was formerly manager of the National Symphony.

80,300 People Attend Redlands Bowl Series

Redlands, Calif.—The 36th season of Redlands Bowl concerts drew a total of 80,300 people this summer. This was an all-time record for the concert theatre, which holds 5,000 people. The musical director was again this summer Harry Farberman.

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Music Bank Aids Distribution of Modern Works

WHEN, on Oct. 16, 1957, the American Symphony Orchestra League announced the organization of the World Music Bank, it signaled the quick realization of a dream that had been born but a few months earlier. For with that press release there went into operation a program of cultural exchange in the field of music based on quality of material alone rather than on quantity of coverage.

With the support of two grants from the Rockefeller Foundation, the World Music Bank came into existence as a partial solution to the desperate need for cultural betterment and enrichment throughout the world.

It all started one day in the spring of 1956, when I received a letter from a European information service asking me, as a symphony orchestra conductor, to perform some of that country's music. The letter was accompanied by a list of over 100 suggested works. Virtually all of the composers mentioned were unknown to me, and, viewing this list in complete frustration, I wondered just how I was expected to choose a work to

Recordings, Scores Are Contributed By Member Countries of Organization

By IGOR BUKETOFF

conduct when I couldn't even pronounce most of the composers' names!

Realizing the danger of making an unwise choice, I filed the communicate in the wastepaper basket, feeling that a performance of what could well turn out to be an inferior work could do no good either to that country's musical aspirations or to my policy of bringing only the best in music to my audiences in Fort Wayne, Ind.

Some time later I met the writer of the letter and asked him how he expected me to select a work to perform from more than 100 unknown suggestions. He quickly singled out five or six works of particular significance. When I showed some curiosity about these, he proposed that we go to an adjoining room where I could hear recordings or tapes of these works while following the music with the or-

chestral scores. In that way I could make an immediate aural appraisal of the music's worth, while foreseeing the problems that might be encountered in rehearsal.

After 30 or 40 minutes of listening I committed myself to the performance of not one, but three works. I thought at that time how wonderful it would be if I could have such successful selective guidance from all countries, rather than from just one information service.

In the fall of the same year, prior to a conducting and recording engagement in Europe, I toured several countries under a grant from the Alice M. Ditson Fund, and as a representative of the American Symphony Orchestra League.

My first stop was in Paris. From my French colleagues I asked for suggestions of names of new French composers who might still be unknown in America. When I compared the lists submitted to me by several outstanding musicians, I was surprised to find general agreement on four or five works of varied schools of composition. Here before me, then, seemed to be the four or five works which the leading musicians of France were willing to endorse. These could be the works through which contemporary French music should be introduced abroad. And these were the works in which I, as a potential performer, was interested.

Need for Selectivity

In the next country I visited the office of the United States Cultural Attaché, where I was curious to see what was being done for the promotion of contemporary American music abroad. I was shown a magnificent collection of records of practically every American work that had ever been recorded which had been sent to them from Washington. In the very next breath, however, they expressed hopeless bewilderment as to how to promote such an unwieldy array. Since they were not musicians by profession they asked me to recommend a handful of works which I felt to be our best, so that they might concentrate their promotion.

In still another country I asked the local musicians what contemporary American music they had heard. Their reply produced a painfully outdated list that included names such as Gershwin and MacDowell. They complained that visiting American conductors rarely performed significant American works. Instead, they introduced minor tidbits such as the Adagio for Strings by Samuel Barber who, I am sure, would be the first to claim that it is not one of his major works. Or they performed works by composers to whom they were in some way obligated (and whose music they did not dare perform for their audiences at home!). Other conductors played no American music at all.

By now the pattern was becoming quite clear. The recommendations of hundreds of works, the cluttered catalogues of publishers, the all-embracing collections of phonograph records—all were too complete and too numerous. The acute need was for



Igor Buketoff (left) confers with Harald Saeverud, Norwegian composer, before a performance of Saeverud's "Sinfonia Dolorosa"

two things: (1) small selective lists of compositions based on quality alone, and (2) a means for quick access to, and aural appraisal of, these works.

After visiting several other countries and finding similar situations everywhere, I returned to the United States with a naive plan—one of disconcerting simplicity.

I proposed that there be founded a World Music Bank, in which would be deposited the few best works of each participating country. Each deposit would consist of a score and a record or tape, together with some descriptive material. Each member country would have a branch of the World Music Bank which would house a complete collection of all entries. These would be available for a few days' use to anyone who would be willing to pay the postal charges. Each country would also have its own promotional agency to encourage the use of the materials by any one with musical interests.

Entries Selected by Jurors

In each country the entries would be selected by jurors of undisputed stature and objectivity, each of whom would make his suggestions in an individual list sent to a co-ordinator. This method would leave the jurors unhampered by any political involvements. The co-ordinator, upon assembling and comparing the lists, and perhaps speaking again with some of the jurors, could then evolve a list that would receive virtually unanimous endorsement.

These lists would be re-evaluated periodically—every three to five years—by rotating juries, and perhaps certain works would be replaced. This procedure could allow some compositions to move into the standard repertoire or be discarded as the test of time takes its toll. At the same time it would provide a place for new compositions.

Naturally one could quibble over the use of the word "best". Who is to determine what is "best"? That is a decision that must be left to history. Yet the margin of error in such a choice is far smaller than in a selection made at random from a list of

(Continued on page 25)

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Chorus: Byrd: "Ave Verum Corpus". "Three Spanish Christmas Carols of the 16th Century". Etlar: "Peace Be Unto You". Goodman: "Laudate Dominum". Harris: "Folk Fantasy for Festivals". Hovhanness: "Triptych" (Parts II and III). Katz: "Quodlibet". Piston: "Psalm and Prayer of David".
Chamber Music: Manson: Fugue for Woodwinds.
Voice: Bowles: "Five Songs on Texts of James Stephens". Graham: "After a Rain at Mokanshan".
Oboe: Etlar: Introduction and Allegro for Oboe and Piano. Pisk: "Idyl".
Organ: Berlinski: "In Memoriam". Binkerd: Andante, Arietta. Vaughn: "Contemplation". "Reverie".
Piano: Muczynski: "American Songs" (four hands). Rieti: "New Waltzes" for two pianos.
Viola: Martinu: Sonata No. 1.

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*William O. Bliss

Chorus: Works by Poole, Donavon, Warner, Sateren, Smart-Pooler, Cassler, Manz, Fax, Nelson, Christiansen, Bach-Malmin, Crueger-Malmin, Malmin, Wetzler, Glarum, Praetorius-Cassler, Fetler, Nelson, Hopkins-Cassler, Lovelace, Neff, Williams, Bach-Sateren, and Mudde.
Voice: Sateren: "When God Made His Earth", "Three Oxen". Ganschow: "Sleep, Gentle Jesus". Warner: "Song of the Seven Lambs". Donavon: "I Will Sing Unto the Lord".
Organ: Cassler: "Organ Music for the Church Year". Hokanson: "Seven Improvisations on Hymns and Folk Tunes".

Baerenreiter Music Publishers

250 West 57th St., New York 19, N. Y.
*Hans Rosenwald

Orchestra: Martinu: "The Parables".
Opera: Handel: "Xerxes". Gluck: "Le Cinesi". Haydn: "Il Mondo della Luna". Mozart: "Der Schauspielerdirektor", "Die Schuldigkeit des ersten Gebots".
Chorus: Handel: "Alexander's Feast". Krenek: "Lamentationes Jeremiae". Distler: "Choralpassion". Mozart: "Verpers". Bach: Cantatas.
Chamber Music: Mozart: Woodwind Quintets.
Organ: Bach: Organ Chorales.
Violin: Bach: Violin Works.
Many additions to the series Hortus Musicus, the Nagel Music Archive, the pocket scores, and Documenta Musicologica.

In this special section devoted to publishers and composers will be found listed material published and made available since October 1958. In some cases, material was so extensive that the publishers have confined themselves to the highlights of their lists. Many of the publishers are representatives of foreign names, but the music of these firms has been included on the lists of their United States representatives. (*) Asterisk designates person to whom inquiries should be made.

Big Three Music Corporation

1540 Broadway, New York, N. Y.
*E. J. McCauley

Orchestra: Rozsa: "Beauty and Grace" (string orchestra). Vivaldi: Violin Concerto, Op. 6, First Movement (arranged for school orchestra). Gerhard: "Drei kleine Stücke", and Jacobi: "Hofische Tanze nach Lully" (for string orchestra, available from the catalogue of Hans Gerig, Cologne, Germany).

Chamber Music: Friml: "In a Classical Mood" (string quartet).

Boosey and Hawkes

30 West 57th Street, New York, N. Y.

Orchestra: George: "Thanksgiving Overture". Brahms-Thomson "11 Choral Preludes". Rorem: "Design".
Opera: Britten: "Noye's Fludde". Copland: "The Second Hurricane".
Band: Grundman: "American Folk Rhapsody No. 2". "Cowboy in Cuba". Elgar-Schaeffer: "Hail Glorious Day" (with chorus). Gillis: "January, February March". Klein: "Yellowstone Suite". Palange: "Queen of Hearts".

Chorus: Nelson: "The Christmas Story". Ferguson: "The Dream of the Road". Stravinsky: "Threni".

Chamber Music: Bartok: "18 Duos for Two Cello". Glazounov: "Saxophone Duet". Chavez: "Soli" (for winds).

Voice: Copland: "Vocalise", "Laurie's Song" from "The Tender Land". Floyd: "Pilgrimage" (Baritone). Head: "O Gloriosa Domina". "Sancta et Immaculata Virginitas". Moravian: "Three Sacred Songs for Soprano".

Brass: Bach-Menken and Baron: "Three Chorales". Korn: Concertino for Horn. Mayer: "Concert Piece for Trumpet and Piano". Pezel: Sonata No. 5.

Recorder: Barab: "Six Pieces for Three Recorders".

Piano: Floyd: Sonata. Morawetz: Scherzo. Lees: Sonata Breve.

Viola: Benjamin: "Le Tombeau de Ravel".

Violin: Benjamin: "Five Negro Spirituals". Sonatina. Lauricella: "African Interlude". Bartok: Violin Concerto No. 1, Posth.

Pocket Scores: Bartok: Violin Concerto No. 1, Posth., "Miraculous Mandarin". Chavez: "Soli". Copland: "Symphonic Ode". Britten: "The Rape of Lucretia". Stravinsky: "Threni".

Chappell and Company

RKO Bldg., Rockefeller Center, New York 20, N. Y.
*Carl S. Miller

Orchestra: Gershwin: "Catfish Row". Berlioz: Divertimento.

Opera: Moore: "Ballad of Baby Doe".

Band: Gould: "St. Lawrence Suite", Symphony for Band.

Chorus: Hunter: The University Choral Series. Roff: "My True Love Hath My Heart".

Vocal: Blitzstein: "Six Elizabethan Songs". Gershwin: "The Real American Folksong", "I Loves You Porgy". McArthur: "Bless the Lord O My Soul".

Theatrical Production Music: "Flower Drum Song" (also vocal score); "The Sound of Music"; "Destry Rides Again" (also vocal score); "Redhead"; "Once Upon a Mat-

tress". "Gypsy". "Juno". "First Impressions".

Composer's Press

1211 Ditmas Ave., Brooklyn 18, N. Y.
*Mrs. F. H. Taylor

Chorus: Manton: "In Memoriam". Bradley: "Bleecker Street Market", "Abraham Lincoln Walks at Midnight". Owen: "Hearken Unto Me". Getty: "All Along the Valley".

Chamber Music: Jones: "Soriano March".

Voice: Bradley: "Prince Toto II".

Organ: Haubiel: "Miniatures". Schroeder: Prelude.

Piano: Pierson: Valse Gentile, "Joy". Griffes: "Tango Espanol" (Two Pianos). Leginska: "Three Victorian Portraits". Scarmolin: "Mid-Day Siesta". Alt: "Ping Pong".

Violin: Klaus: "Summer Sunset".

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September of this year marks the tenth anniversary of this great composer. During the past few months a number of works, operas, songs, choral works, etc. have been made available. Some of these have long been out of print, others are made available in this country for the first time. An asterisk before the titles below indicates these newly issued works.

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Musical Literature:

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*John C. De Witt

Chorus: Pinkham: "Wedding Cantata".
Kok: "Round About". Diercks: "Alleluia".

Chamber Music: Verrall: Oboe Sonata, String Quartet No. 6.

Vocal: Freed: "Three Elizabethan Songs". Debusman: "Three Songs, Op. 26". Johnson: "Withouten You".

Sole selling agents for University of Washington Press (music publications only) and Helios Music.

Henri Elkan Music Publisher

1316 Walnut St., Philadelphia 7, Pa.
*Henri Elkan

Chorus: Bradley, Ruth: "Araham Lincoln Walks at Midnight", "Bleeker Street Market", "Prince Toto II" (Composers Press).

Band: Parris, H. M.: "Dance of the Toy Clowns", "March of the School Cadets". Jones, E. L.: "Soriano March".

Chamber Music: Parris, H. M.: "Nocturne and Burlesca" (bass clarinet and piano).

Voice: Parris, H. M.: "My Heart Is Yours", "You're in My Heart".

Piano: Leginska, Ethel: "Three Victorian Portraits".

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Orchestra: Foss: "Symphony of Choralities", "Ode". Moore: "Cotillion Suite". Hart: "Stately Music for Strings".

Band: Mussorgsky-Schaeffer: "Night on Bald Mountain".

Chorus: Dello Joio: "To Saint Cecilia", "O Sing Unto the Lord".

Gaburo: "Three Dedications". Powell: "Sweet Lovers Love the Spring".

Voice: Greaves: "The Grandeur of God".

Bassoon: Mozart-Intravia: Concerto for Bassoon and Band.

Works Controlled by Carl Fischer

Eastman School Publications

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Voice: Lane: "Four Songs for Mezzo-soprano and Orchestra".

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Paterson's Publications

Orchestra: Arnold: "Tam O'Shanter Overture", Symphonies No. 2 and 3, "Four Scottish Dances", "Little Suite" for Orchestra, Sinfonietta for Two Oboes, Two Horns, and Strings.

Harmonica: Arnold: Concerto for Harmonica and Orchestra.

Oboe: Arnold: Concerto for Oboe and Strings.

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Organ: Clokey: "35 Interludes on Hymn Tunes".

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Chorus: Bach-Lovelace: "Lord and Savior, True and Kind" (SA). Okolo-Kulaks: "Noel, Noel" (SATB). Forsblad: "A Boy Was Born in Bethlehem"; "Immortal Babe" (SATB). Scott: "Mister Banjo" (SATB). Broughton: "Benedictus es" (SATB). Shure: "Building for God" (SATB). Rutenbeck: "The Cherub Choir Book". Gillette: "Shepherds and Wise Men" (SATB with Narrator).

Organ: Elmore: "Three Meditative Moments". Jennings: "Nine Masterpieces for Organ". Whitford: "Wedding Music for the Organ".

Galaxy Music Corporation

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Orchestra: Ward, Robert: Third Symphony. Bush, Geoffrey: Concerto for Light Orchestra.

Opera: Storace, Stephen: "No Song, No Supper" (A Comic Opera, Vocal Score published 1790. Musica Britannica, Vol. XVI).

Band: Moore, Douglas: "The People's Choice" (March for Election Eve).

Voice: Howe, Mary: Three Hokku. Wilber Lawrence: "Oh Mother, On This Blessed Day". Boyce-Bevan: "Whether I Grow Old or No". Mendelssohn, F.-Werner (ed.): "The Spinning Girl". Bush, Geoffrey: "Three Songs of Ben Jonson". Purcell, H.-Franklin: "What Can We Poor Females Do?". Arr. by John Gavall: Ten Classical Songs with Guitar Accompaniment. Kellam, I.: "As Joseph Was A-walking", "Lute Book Lullaby". Poston, E.: "Sheepfolds". Lora, Antonio: "Remember". Fellowes (ed.): Dart (reviser): The English Lute-Songs, Series II (#4 Robert Jones: 1st Booke of Songs and Ayres). Hendrie & Dart (ed. and trans.): The English Lute-Songs, Series I (#17 John Coprario).

Chamber Music: MacMahon, Desmond: "Northumbrian Suite" for Oboe and Piano.

Piano: Aldridge, Maisie and Phillips, Honor (ed.): "The Kingly Classics", Grade I. Waxman, Donald: "Pageants for Piano"—Introductory Pageant, First Year Pageant, First Folksong Pageant, Second Year Pageant, Second Folksong Pageant. Longmire, John: "The Merry-makers". Peters, Gwendoline: "The Woodland Minstrels", Piano Duets. Dart (ed): Keyboard Suites: Matthew Locke, Keyboard Works Vol. I and II, Morley, T.

Organ: Saxton, Stanley: Fanfare and Tuba Tune. Pritchard, A. J.: Three Pieces for Organ.

Recorders: Davenport, La Noue (arr.): Carols for Recorders (Seven Medieval Carols). Poston, Elizabeth: Serenatina for Pipes, 4 pipes: Treble, alto, tenor and bass.

Cello: Compiled and edited by R. MacGregor; piano accompaniments by Waxman, Donald: "Masterwork Cello Solos" from the Chamber Music Repertory.

Libretto: Ward, Robert: "He Who Gets Slapped" ("Pantaloone"), opera in three acts.

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Organ: Langlais, Jean: "Miniature". Bingham, Seth: "Sonata of Prayer and Praise". Grunenwald, J. J.: "Diptyque Liturgique". Bailey, Parker: Toccata, Ricerata. Finale.

Books: Watson, Doris: "Handbell Choir". Jamison, J. B.: "Organ Design and Appraisal".

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Cello: Stutschewsky: "The Little Cellist".

Harp: Ben-Haim: "Poème".

Piano: Kabalevsky: Rondo. Prokofiev: "Three Pieces", Op. 95 and 96. Selden-Goth: "Four Short Studies for Left Hand". Storer: "Three Easy Pieces". Gornston, Paisner: "Fun with Scales".

Trumpet: Glière: "Two Pieces".

Viola: Partos: "Oriental Ballad".

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Band: Lang: "African Safari". Fontenay-Yoder: "The Boulevards of Paris". Klein: "English March for an American Trumpet". Lecuona-Morrissey: "Jungle Drums". Franck-Reynolds: "Psam 150". Bach-Finlayson: "Sleepers Wake". Wilson-Cacavas: "The Songs of My Land". Rodgers-Morrissey: "Manhattan".

Chorus: Choral works (editor is listed in parentheses) by Handel (Cramer), Eccard (Ehret), Hassler (Ehret), Kalmanoff, Lomakin (Ehret), Frank, Vulpus (Ehret), Garreau, Rudnytsky, Schuetz (Ehret), Bruckner

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Horn: Benson: "Soliloquy".

Organ: Gigout-Alphenaar: Gregorian Album (Two Volumes). Carols arranged by Ellsasser: "Joy to the World". Van Hulse: "Seven Pieces for the Service".

Piano: Mirovitch (Editor): "Clementi Rediscovered Masterworks" (Volumes 2 and 3). Schifrin: "Mima". Tansman: "Piano in Progress" (Volume 2).

Saxophone: Morrissey: "Nightfall".

Trombone: Benson: "Aubade".

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Violin: Zacharias: Fantasy on Three Themes. Mayer: Sonata for Solo Violin. Fiorillo: "Concert Caprice". Mozart: "Cherubino" (two arias from "The Marriage of Figaro" arranged by Castelnuovo-Tedesco).

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Band: Cascarino: Fanfare and March. Schuman: "When Jesus Wept".

Chorus: Choral Works by Schuman, Blake, Young, Gustafson, Jurey, Hallagan, Rathaus, Stanton, Makerr-Perry, Tschakovsky-Perry, Kevan, Ebeling, Vree, Matthews, Alaire, Bampton, Franz, and Lutkin.

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Piano: Elwell: "Procession". Wagenaar: "The Flickering Candle". Binder: "Flowers in the Wind". Eckard: "Hymns to Play and Sing". Siegmeyer: "Lonesome Song". Kubik: "Whistling Tune".

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Opera: Rossini "Il Comte Ory" (With English text). Verdi: "Rigoletto" (English text of NBC Opera Production). Kreutz: "Sourwood Mountain". Librettos for Donizetti: "Anne Boleyn" and Norman Dello Joio: "The Triumph of St. Joan".

Chorus: Additions of series "Choral Classics of the Golden Age". New choral series "Ricordi International Choral Series". Kubik: "American Choral Profiles". Creston: "Lilium Regis". Castelnuovo-Tedesco: "The Fiery Furnace". Giannini: "A Canticle of Christmas".

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Flute: Varese: "Density 21.5".

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Violin: Creston: Concerto for Violin and Orchestra. Giannini: Sonata for Unaccompanied Violin. Duke: Sonata for Violin and Piano.

Miniature Scores: Giannini: Symphony No. 1. Kubik: Overture for "A Mirror for the Sky", Symphony No. 2 in F. Creston: "Pre-Classical Suite", "Walt Whitman". Surinach: Concerto for Orchestra. Varese: "Of-



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The 29 illustrations for the 1960 Music Calendar (including the cover, title page, and each two-week calendar page) are superb reproductions of musical manuscripts from the 15th and 18th centuries, as well as portraits of and works of art concerned with various composers and musical instruments of many countries and centuries . . . through the widespread media of architecture, drawing, engraving, painting (oil, parchment, mural, silk), photography (and daguerreotype), porcelain (Meissen), sculpture (marble, bronze, wood, terra cotta), stained glass, tapestry. The traditional Peters Edition green cover (with easel back) encloses superior paper, beautifully printed.

Important musical events associated with each day of the year are listed on the reverse of each page: dates of composers, conductors, concert artists, educators and other musicians; first performances of various musical classics; founding dates of many leading schools and orchestras—interesting and valuable information in planning anniversary programs, and for many other purposes. Special mention is made with illustrations concerning the 1960 centennial of Gustav Mahler and Hugo Wolf, the sesquicentennial of Chopin and Robert Schumann, the tercentenary of Alessandro Scarlatti, and the semicentenary of Wilhelm Friedemann Bach.

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frandes", "Deserts". Castelnovo-Tedesco: Four Dances from "Loves Labor's Lost".

Books: Creston: "Principles of Rhythm". Opperman: "The Repertory of the Clarinet". Torchio: "Orchestra Studies for Flute" (Revised by John Wummer). Gabucci: "60 Varied Etudes for Saxophone" (Revised by J. Allard). Shearer: "Concert Guitar Technique".

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Textbook: Katz and Rowen: "Hearing, Gateway to Music".

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Piano: Wilson: "Five Duets for 20 Fingers".

First Performances In New York

Band Works

Broiles, Mel: "End of Parade" (Goldman Band, Aug. 27)
Spohr, Louis: Nocturne in C, Op. 34 (Goldman Band, Aug. 9)

Chamber Works

Haendel, Howard: Andante Doloroso (Howard and Charlotte Haendel, Sept. 17)
Lewis, John: "Sketch" (Modern Jazz and Beaux-Arts Quartet, Sept. 25)
Schuller, Gunther: "Conversations" (Modern Jazz and Beaux-Arts Quartet, Sept. 25)
Yizchak, Edel: Mixolydian Quartet (Kobon String Quartet, Sept. 20)

Songs

Cumming, Richard: "Sailing Home-ward" (Elizabeth Pharris, Sept. 22)
Mopper, Irving: "The Widow-Bird Sat Mourning" (Jeanette Scovotti, Sept. 29)

Composers Corner

Mrs. Serge Koussevitzky, president of the American International Music Fund, Inc., has announced the continuation of the Recording Guarantee Project for another two-year period. As in the past two seasons contemporary works hitherto not available on records will be recorded on tape while performed at regular concerts of the leading orchestras participating in the project. The tapes will be auditioned at the close of 1960-61 season by a jury who will recommend works for commercial recording under a guarantee by the American International Music Fund.

Mario Castelnovo-Tedesco will be visiting professor during the fall term at Michigan State University.

Luigi Dallapiccola has joined the faculty of Queens College for the fall semester.

Compositions by Anthony Donato, Ingolf Dahl, Irving Fine and Heitor Villa-Lobos were heard at the third Contemporary Concerts program at the Art Institute of Chicago on Oct. 6.

Douglas Allanbrook's Quartet No. 2 was heard in its first performance at the opening concert of the American University Chamber Music Society on Oct. 6 in Washington, D. C.

Darius Milhaud will write the score for the forthcoming production of Bertolt Brecht's play "Mother Courage", with Katina Paxinou in the title role. The play is to open on Broadway sometime in mid-December.

On Sept. 27, English composer, poet and theosophist Cyril Scott will celebrate his 80th birthday. The composer is at present working on a new piano concerto.

"Deseret", a new opera by Leonard Kastle, will have its premiere on Jan. 26 at the Phyllis Anderson Theatre in New York. The libretto by Ann Bailey deals with Brigham Young and with Ann Eliza Webb, who became the Mormon leader's 25th wife.

The Music Performance Trust Funds will sponsor the premiere of works by Orrego Salas, Hector Tosar, Alberto Ginastera, Heitor Villa-Lobos, Blas Galindo, and Esteban Juan in Washington, D. C., in April 1961.

John Erskine's notebook for his comic opera, "The Governor's Vrouw (Wife)", has been given to the Columbia University library by Melville H. Cane.

The Cincinnati Symphony, under the direction of Max Rudolf, will premiere during its 1959-60 season Ingvar Lidholm's "Ritornello", P. Racine Fricker's Symphony No. 1, and a symphony by Josef Tal.

New York premieres of major works by Richard Strauss and Theodor Berger will be presented at the opening concert of the second annual Town Hall Festival of Music. On Dec. 6 the festival will present an Ernest Bloch memorial concert at which time the composer's Second Piano Quintet will have its world premiere.

Wally Robinson has joined Broadcast Music, Inc.'s Public Relations Department.

Stephen Foster was the subject of an outdoor pageant play by Paul Green, which played during the summer in Bardstown, Ky.

Netty Simons' Quintet for Winds and String Bass will be performed in Warsaw, Poland, early in October under the auspices of the Union of Composers in Poland.

Everett Helm is composing "Public Notices", a cantata for small chorus and chamber orchestra, based on signs in four languages (English, French, German and Italian) that appear in public places, ranging from "No Smoking" to "Keep Britain Tidy". The piece was commissioned by the South German Radio for production in Oct.

Roman Ryterband's "Suite Polonaise" and "Three Preludes" were accepted for performance by the Polish pianist Ryszard Bakst. The composer's Sonata No. 1, in D minor, will be given its first Canadian performance by pianist Charles Reiner, in a concert dedicated to the vocal and instrumental works of the composer.

Ulysses Kay has been elected a member of the Yaddo Corporation in Saratoga Springs, N. Y. The composer is presently working on his second score for the TV documentary "The Twentieth Century".

Stravinsky To Conduct In New York

Igor Stravinsky will return to New York as a conductor following an absence of three years. Together with Robert Craft, he will present a series of three concerts on Dec. 20 (Town Hall); Jan. 3 (Carnegie Hall); and Jan. 10 (Town Hall). The highlight of this series of programs will be the world premiere of Mr. Stravinsky's new "Movements for Piano and Orchestra", with Margit Weber as soloist. Also, his recently completed "Epitaphium" will be performed.

To interpret the four piano parts in a performance of his "Les Noces", Mr. Stravinsky has invited his "esteemed colleagues" Samuel Barber, Aaron Copland, Lukas Foss, and Roger Sessions. Other works to be heard on the programs will include some of the major choral and ensem-

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ble compositions of Bach, Monteverdi, Schütz, Gesualdo, Webern, Berg, and Schoenberg.

The programs are sponsored by Columbia Records, which plans to record all the Stravinsky works as well as other selections from the programs.

Choral Foundation Supplies Listings

The American Choral Foundation has been designated headquarters for information about choral activities in the City of New York by the Department of Commerce and Public Events. The Foundation will publish a listing of choruses in the metropolitan area and will continue its practice of answering inquiries about choral activities. The Foundation will also make available information on choral groups throughout the United States in their annual published survey. Also available is a bulletin on choral material.

Contests

Composition Contest. Sponsored by the Glen Arts Theatre for an opera, musical comedy, or ballet. Open to American composers. No age limit. Prize will be performances at the Glen Arts Theatre. Deadline: March 1960. For further information write to The Glen Arts Theatre, 516 North Howard St., Baltimore 1, Md. Attn.: Dr. Glenroy C. Stein.

Student Composer Awards. Under the Auspices of Broadcast Music, Inc. For composition of any length and instrumentation. Open to any resident of the Western Hemisphere under 26 years of age, Dec. 31, 1959. Entrants must be enrolled in accredited secondary schools, colleges or conservatories, or engaged in private study with recognized and established teachers. Prizes totaling \$10,000. Deadline: Feb. 29, 1960. For information write to Russell Sanjek, SCA Project, Broadcast Music, Inc., 589 Fifth Ave., New York 17, New York.

Norman Shelter won second prize in the International Piano Competition in Munich. His prizes included \$500, a tour of the major German cities, and a tour of Poland.

World Music Bank

(Continued from page 18)
over 100 compositions compiled by an information service which must emphasize not quality but equal recognition of everyone regardless of talent.

My suggestion was submitted to the American Symphony Orchestra League, where it was received with considerable enthusiasm. The League's Executive Secretary-Treasurer, Helen M. Thompson, prepared a request to the Rockefeller Foundation, and a grant was soon received for the establishment of the World Music Bank, with branches in Norway, Sweden, Finland and Denmark. These nations were selected for the experimental phase because of the initiative they had already displayed in projecting their arts.

Obviously the first step was to produce the list of recommended American works. A jury was selected which voted with an objectivity and impartiality that crossed all barriers of varied schools and personal involvements. Upon comparing the submitted lists, and after a few telephone conversations with individual

jurors, the following list was evolved:

Barber: "Medea's Meditation and Dance of Vengeance". Carter: Suite from "The Minotaur". Copland: Suite from "Appalachian Spring". Hanson: Symphony No. 2. Harris: Symphony No. 3. Ives: "Three Places in New England". Menning: Symphony No. 6. Piston: Symphony No. 6. Riegger: Symphony No. 3. Schuman: Symphony No. 6. Sessions: Symphony No. 2.

It goes without saying that most of the above works are well known in America. But many of them, even some of their composers, are unknown abroad, especially in those countries that are musically isolated.

As soon as the exchange with Scandinavia became a reality, requests for membership arrived from Holland, Belgium and France, where I had conferred with musicians on my return trip from the North.

A second grant from the Rockefeller Foundation provided the means for their admission and within a few months Holland and Belgium became members of the World Music Bank. France will join them in October of this year.

Headquarters with League

The American Center was established at the headquarters of the American Symphony Orchestra League, in Charleston, W. Va., where seven complete sets of the American entries were deposited for use by American musicians (again, upon payment of postal costs only). Two or more sets were sent to each European center.

Now the time had come to eliminate the many small, troublesome problems that had been expected. In some countries, delays were encountered in procuring operating funds for the purchase of scores, records and tapes for export, and for the printing of an accompanying brochure, or in obtaining union clearance for the non-commercial use of tape recordings in others. Some tapes arrived in America on "un-American"-sized spools, or at speeds other than those in common use here. Some sets underwent customs delays. Still, none of these problems proved to be beyond a rather simple solution.

I next prepared a format of operation which outlined the steps necessary for any country's participation in the World Music Bank. Up to now this format seems to have taken care of all problems (except finding money for foreign countries), and it is hoped that it will prove to be an effective guide for future operations.

In the United States we have prepared a brochure for world-wide distribution, outlining the concept and nature of the project, listing the entries of all participating countries, and including biographies and pictures of our composers represented in the Bank, together with considerable other pertinent data.

Prompts Similar Ideas

Exciting tangents appear constantly. The soundness of the project and the quality of the works submitted thus far have produced numerous requests for similar undertakings in musical media other than orchestral alone. We have always assumed such an expansion for the future and the day may not be too far away when choral and chamber literature, as well as music for the solo performer, will be included in the World Music Bank.

Another tangent has been the awakening of an interest in the composers of the past. Many of their

works are unknown in America except for a few stray innocuous pieces, but in their time they produced music of such significance that upon their foundations were created the masterworks of today.

Today requests for admission to the World Music Bank are pouring in from all over the world. We are planning a massive program of expansion which will hasten the realization of this simple project—a project for musical interchange based on quality alone and uncontaminated by any prejudices, pressures or personal ambitions.

It is too early as yet to give an account of World Music Bank performances. Although the American entries have been in Europe for some time, the reverse has not been true, due primarily to the delays that I have mentioned. These delays made it impossible to announce the European entries until recently, lest inquiries should come for material which had not yet arrived.

Salute to Scandinavia

But performances have taken place, under my own baton. In January I conducted a symphony concert in Indianapolis which was a "Salute to the Scandinavian Entries in the World Music Bank", and featured a composition from each Northern country. This concert of all-contemporary music was extremely well received.

In March I guest-conducted the Danish State Radio Orchestra in Copenhagen in a program of four works, two of which were from the World Music Bank. Both works were warmly applauded and some of the critics even expressed the wish that the program had been made up exclusively of Music Bank entries.

In the meantime the musical directors of the Scandinavian radio net-

works have committed themselves to broadcast all the American works—recorded or live—during the course of the current year.

Today's world is a small world. Nations of conflicting social, economic and political views have been thrust together abruptly in desperate efforts to find some common grounds upon which to build better mutual understanding. Everywhere there is talk of exchange—exchange of scientific data, exchange of cultural information—exchange of every aspect of human existence.

Breaking Barriers

Cultural exchange, especially in the field of music, is looked to for the initial successes in establishing greater understanding and better coexistence between nations. Concertizing artists already have broken down many formidable barriers and penetrated many "curtains". But for every Van Cliburn there are thousands of unthinking Americans, not to mention some of our idolized personalities of the entertainment world, whose exploits abroad are less than exemplary.

In America we are living in a country that seems to be going through a phase of "glorifying the mediocre", no doubt because we have achieved a new excellence in the mediocre. The exhibit which we sent recently to the Soviet Union was geared to accentuate, of all things, not our greatest accomplishments, but the well-being of the average man in our abundant land!

In music there is no place for indiscriminate democracy. Therefore in a program of exchange where quality alone reigns it is hoped that a mutual ground will be found where countries will become acquainted with each other at a level of highest intelligence and creative genius.

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Academy of West Lauded For Staging of Mozart Opera

Santa Barbara, Calif.—During the sabbatical leave of Lotte Lehmann from the Music Academy of the West, Maurice Abravanel achieved his long-cherished desire to present three performances of Mozart's "The Magic Flute" in the Lobero Theatre in Santa Barbara, on Aug. 22, 23 and 25. To stage this work he persuaded Herbert Graf, of the Metropolitan Opera and many of the world's important lyric theatres, to come to Santa Barbara for the summer.

Nadine Conner opened the Summer Festival Series with a delightful song recital on July 14. For the

next several weeks on alternate Sunday afternoons, Mr. Graf maintained interest with a number of excellent live television broadcasts of scenes from various operas such as "La Bohème", "Otello", "Fledermaus", and others. He is most enthusiastic about television as a medium, and his fine work reached many homes in the area of the local station. These broadcasts were a revelation in how good camera work can focus attention on the particular action referred to by the singers at any given moment in the drama.

For the complete stage production of the "Flute" in the Lobero Theatre, Mr. Graf, with the able assistance of Irving Beckman and Gerhard Alberheim of the musical staff of the opera department, created an operatic ensemble of excellence obtainable only in a theatre where adequate rehearsal time is afforded. Outstanding among the singing-actors were: Dolores Davis, who sang the difficult music of the Queen of the Night brilliantly; Roberta Messer, regional winner of the Metropolitan Auditions, whose lovely lyric soprano invested Pamina with youth, beauty and charm; and Judith Reid, whose fine talent was worthy of a much larger role than Papagena, which she sang delightfully well. Archie Drake repeated his fine characterization of Papageno, this time more beautifully polished under the skilled guidance of Mr. Graf. Robert Thomas, the young tenor of the San Francisco Opera Company, who sang Tamino,



Hal Boucher

Dolores Davis as the Queen of the Night, in the Music Academy of the West production of "The Magic Flute"

filled the theatre with ringing tone after the accepted manner of Italian tenors.

Of historical interest was the use for the first time in America of the original scenic designs of Karl Friedrich Schinkel, created in the early 19th century for the initial Berlin production of the "Flute". Bruno Walter has used the Schinkel designs for a European revival of the opera and considers them the finest ever devised for this work. Mr. Graf had a photographer reproduce slides of these designs for projected backdrops.

The orchestral accompaniment was under the direction of Mr. Abravanel. —William B. Collier, 3rd

Two Benefits End Summer At Bowl; Cliburn Is Soloist

Los Angeles.—Two "Cornerstone Concerts" for the benefit of the proposed new Music Center closed Hollywood Bowl's symphonic season on Sept. 1 and 4. Van Cliburn was the piano soloist on both occasions, with Edouard van Remoortel making his local debut conducting the Los Angeles Philharmonic. Admission prices were advanced—the scale ranged from \$1.50 to \$25.00—and a percentage of each ticket was devoted to the Music Center building fund.

Approximately 16,000 auditors heard the first of these two concerts. Mr. Cliburn played Beethoven's "Emperor" Concerto with individuality but always with a discriminating regard for the essential principles of style. The singing tone and communicative lyrical feeling of the slow movement were particularly impressive. The pianist's comprehensive technical command, his remarkably sonorous tone and his flair for subtle variations of color were also markedly in evidence in Prokofiev's Concerto No. 3, in C major.

Mr. Van Remoortel's accompaniment to the "Emperor" was somewhat overly energetic, resulting in a certain amount of rough playing, although the ensemble was satisfactory. The Prokofiev accompaniment went much more smoothly. The conductor also offered a muscular account of the Overture to Smetana's "The Bartered Bride" and a conventional interpretation of Wagner's "Siegfried Idyll".

The "Cornerstone Concerts" were post-season events; the Bowl's regular

Symphonies Under the Stars closed Aug. 27, when Thomas Schippers conducted the last of his four concerts. The final half of the program was devoted to Walton's "Belshazzar's Feast", which was the most convincing episode of the Schippers engagement. It had a strong theatrical impulse and the conductor was in full command of the large forces. The Roger Wagner Chorale sang magnificently, projecting the text with scarcely the loss of a syllable, and achieving monumental climaxes to offset passages of subtle coloring. Harve Presnell sang the baritone solo with admirable dignity and sympathetic vocal quality.

During the first half of the concert Leontyne Price sang "Mi tradi" from Mozart's "Don Giovanni", Barber's "Knoxville, Summer of 1915", and "Zweite Brautnacht", from Strauss's "The Egyptian Helen". Despite a misunderstanding with the conductor at the beginning of the Mozart, which necessitated a second start, the aria was sung with dash and virtuosity. The Barber work was musically enchanting, although little of the text could be understood. The unfamiliar Strauss excerpt proved highly effective for Miss Price as her voice soared tellingly over the rich orchestration.

At the concert of Aug. 25 Mr. Schippers accomplished his most straightforward conducting in a clean-cut reading of Beethoven's Eighth Symphony. His flair for the modern resulted in understanding performances of David Diamond's "The World of Paul Klee" and two inter-

ludes from Menotti's "The Island God". But the conductor's tendency to overexaggerate and distort sorely marred the first two movements of Tchaikovsky's Fourth Symphony, although the last two sections went agreeably.

The annual Rodgers and Hammerstein concert was given two performances, on Aug. 28 and 29, with Alfred Newman conducting the Hollywood Bowl Pops Orchestra. Soloists were Gloria Krieger, Katherine Hilgenberg, Carl Olsen, and Earl Wrightstone. The Roger Wagner Chorale assisted. —Albert Goldberg

The second Cornerstone Concert, presented in Hollywood Bowl on Sept. 4 to raise funds for the projected Los Angeles Music Center, was an even greater artistic and financial success than the first one a few days before.

Attendance for both concerts totaled 35,000, of which close to 19,000, including Governor Brown, came the second night, probably to hear Van Cliburn play the Third Piano Concerto by Rachmaninoff. The pianist also played the Schumann A minor Concerto with considerable poetic feeling and brilliance if not with quite the amount of sureness and abandon with which he tackled the Rachmaninoff.

Edouard van Remoortel conducted the Los Angeles Philharmonic in fluent accompaniments and, between concertos, offered a somewhat slow version of Wagner's "Tannhäuser" Overture and a vivid enough reading of the Spanish Dances from "The Three-Cornered Hat" by Falla.

—Walter Arlen

Paris Opéra Undergoes Changes

Paris.—The Opéra and the Opéra-Comique are undergoing extensive changes in repertoire and staging as a result of the appointment of A. M. Julien as over-all director of the two institutions.

In both theatres there is a determination to raise standards through hard work and to inject glamor and modernity into the programs. Henceforth the Opéra will be the home of the heavier masterpieces while the Opéra-Comique will gradually become the home of more modern musical works.

This season's plans include new productions of Berlioz's "Les Troyens" and Ravel's "L'Enfant et les Sortilèges" at the Opéra as well as "Medea" with Maria Callas, and "Tosca" with Renata Tebaldi.

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Musical Schedule Curtailed At Pan-American Festival

By HOWARD TALLEY

Chicago.—The Festival of the Americas, held in conjunction with the Third Pan-American Games in July and August, was celebrated almost as projected in an earlier report (June, 1959). Some regrettable omissions were the nonappearance, for allegedly economic reasons, of the Opera de Camera of Buenos Aires, the Mexican Ballet, and the Chile Ballet. What was left of the original prospectus were two concerts of American (North and South) music by our own Fine Arts Quartet; three concerts at Grant Park by the Chicago Symphony, under the direction of the Brazilian conductor Eleazar de Carvalho; and a slew of smaller but worthy events here and there throughout the city.

The Fine Arts program on Aug. 17, at the Museum of Science and Industry, introduced Quartets 1 and 2 by Silvestre Revueltas (Mexico); Quartet No. 9 by Walter Aschaffenburg (United States); and Quartet No. 8 by Heitor Villa-Lobos (Brazil).

Two Revueltas Quartets

The Revueltas works oscillated between modern dissonance and folk material, treated at times with refreshing humor. Mr. Aschaffenburg's quartet was intensely serious, thickly textured, and self-preoccupied. The Villa-Lobos work was the most expertly written, but it seemed lacking in distinctively Latin-American traits.

On the following evening the second concert, which I did not hear, featured the Quartet No. 1 by Julian Orban (Cuba). It was accorded warm praise. The Quartet No. 2 by Barbara Pentland (Canada) was considered less significant. Ernest Bloch's Quartet No. 3 was substituted for his Quartet No. 5, the parts for which did not arrive in time for adequate preparation for this concert.

The Fine Arts group performed the works I heard with the intensity and concentration which we expect from them, but a little more suavity of tone and style would have been appreciated by the listener.

Fully half of the three symphony programs given by Mr. De Carvalho was devoted to Slavic composers, two of them Russian—a strange

choice for a designated all-American festival.

After a stirring performance of "The Star-Spangled Banner" the opening concert on Aug. 19 began proceedings with the "Sinfonia India" by Carlos Chavez (Mexico), a work worth re-hearing. Alexander Tcherpnin's "Symphonic Prayer for Peace", commissioned for this occasion by a friend of the Festival, proved to be both sincere and expertly written. The Brazilian cellist Aldo Parisot was soloist in the Villa-Lobos Concerto No. 2. The Concerto seemed to me cut in South-American fashion out of European cloth. Mr. Parisot played it with tonal strength and beauty. The concert ended with a rousing performance of Tchaikovsky's Symphony No. 4.

The second concert on Aug. 21 opened with the Overture to "Il Guarany", by Carlos Gomes, known to business musicians of one or two generations ago but seemingly a novelty today. The Concerto for Piano No. 3, by that indubitable Latin-American, Rachmaninoff, aroused the cheers of the audience, due to the effective collaboration between Mr. De Carvalho and the soloist, Jorge Bolet (Cuba).

Dvorak's Symphony No. 5 ("New World"), which ended the concert, was evidently chosen for its title, reminding me of the music supervisor who was thankful that "Turkey in the Straw" had not been selected to illustrate a unit on Turkish manners and customs in a classroom he was visiting.

For the final concert, on Aug. 23, Mr. De Carvalho proffered a melange

of works, with one exception, from above and below the Border. Mr. Bolet was heard in Gershwin's Concerto in F. The other pieces on the program were: Copland's "An Outdoor Overture"; Alberto Nepomuceno's "Garatua"; Alberto Ginastera's "Danzas del Ballet, 'Estancia'"; and a repetition of the Tcherpnin "Prayer for Peace". The "Iberia" Suite by the Spanish composer, Albeniz, marked the close of the concert and the Festival.

Other events included a program of Pan-American Indian music by a chamber orchestra directed by Thor Johnson at the James Simpson Theatre in the Museum of Natural History on July 30, and two afternoon concerts of Pan-American music by the Chicago Chamber orchestra, directed by Dieter Kober in the Garden of the Art Institute on Aug. 2 and 9.

Leventritt Award

(Continued from page 3)

public service that our government may well follow. Anything that dramatizes music helps enormously.

From no fewer than 63 contestants a distinguished board of judges had chosen three young pianists to appear at this concert. Tana Bawden opened the program, playing the Brahms D minor Concerto, and Kenneth Amada closed it with the Rachmaninoff C minor Concerto. They were accompanied by the Symphony of the Air conducted by Alfred Wallenstein. All three had been through a thorough series of auditions in various types of music before they were awarded their opportunity to appear in these public finals. Miss Bawden and Mr. Amada were presented with gold medals by the Leventritt Foundation for their "extraordinary achievement".

Mr. Frager, who is 24, has already made his mark as a serious and dedicated young artist. When he made

his New York recital debut in 1952, MUSICAL AMERICA signaled him as outstanding not only for his intelligence but for an objectivity rare in so young a pianist and interpreter. He was born in St. Louis and revealed brilliant talent as a child. At six he was playing in public and at ten appearing with orchestras. In 1949 he came to New York to study with Carl Friedberg. In 1952, he won the Prix d'Excellence at the American Conservatory in Fontainebleau, and subsequently two other awards, the Michaels Memorial Award, in Chicago, and the National Society of Arts and Letters Career Award.

As winner of the Leventritt Award, Mr. Frager receives a prize of \$1,000 and an appearance with the New York Philharmonic and other leading orchestras.

After the concert there was a brief intermission, after which Mrs. Edgar M. Leventritt brought the three young artists to the stage and made the awards. Mr. Frager then played the Eighth Hungarian Rhapsody of Liszt.

His performance of the fiendishly difficult but fascinating Prokofiev work was marked by admirable control, impeccable rhythmic detail, and a genuine understanding of its complex contents. To his eternal credit (and to that of the other two young artists) it should be said that the soggy, shaky and uninspired playing of the obviously underrehearsed orchestra did not "throw" them, though it must have added to the inevitable nervous tension.

Not only has a greatly gifted young American pianist been given a tremendous boost in his career, but an important precedent has been set. New York, like Moscow, Brussels, Paris and other European capitals, may someday have an international contest that includes dramatic semifinals and finals attracting the leading talent of the world. —Robert Sabin



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American Music Series Set For Carnegie Hall

The Orchestra of America will give five concerts during the 1959-60 season in Carnegie Hall devoted entirely to music by American composers. The series, conducted by Richard Korn, will end with a special Lincoln's Birthday program on Feb. 10. Composers to be heard during the series are Sowerby, Kelley, Parker, Hadley, Griffes, Barber, Sokoloff, MacDowell, Carpenter, Schelling, Wuorinen, Moore, Still, Creston, Fry, Chadwick, Converse, Binkerd, Paine, Stringfield, Kurka, DeLamarter, Hanson, Jacobi, Gottschalk, Mason, Goldmark, Palmer, Siegmeyer, Ives, and Wood.

Soloists will be Jan Pearce, tenor; Eugene Istomin, pianist; Eleanor Steber, soprano; and Vida Chenoweth, marimbist.

San Francisco

(Continued from page 3)

interpretation—some good, some not so good. In the first scene he played Radames as a rather troubled and introverted fellow, and in "Celeste Aida" the approach was a refreshing change from the "stand up straight, plant your feet, and belt out the tones" manner. But when he arrived onstage in the Triumphal Scene, he looked positively sour and bored. Mr. Vickers showed that he can sing a phrase as if he really means what the words say but his, impassioned, unhurried lyricism sometimes found him lagging a fraction behind the beat.

Miss Price was a near-perfect Aida, combining creamy vocal richness with personal beauty and intense conviction of interpretation. Irene Dalis, as Amneris; Giorgio Tozzi, as Ramfis; and Robert Weede, as Amonasro, all sang beautifully. The cast was ably completed by Carl Palangi, Robert Thomas, and Katherine Hilgenberg.

The opening night marked the return as conductor, after a season's absence, of Francesco Molinari-Pradelli, with his expert pacing, fine lyrical sense, and climactic punch. If there was no question about the rightness of what came out of the pit, Dino Yannopoulos' stage direction had its debatable points. His desire to erase anything old-fashioned from the stage was laudable, but the stylization sometimes became self-consciously stylish. The Triumphal Scene was done in regimental-rectangular style, with the chorus set in a wide mass across the stage and only a narrow entrance area in front of it. A beautiful projection of an archer in a chariot shone forth artistically behind the crowd. Barring some crowding in the entrance area, the effect of this scene was impressive. But the dry efficiency of it all left one

somewhat nostalgic for a less rigid approach.

The chorus, trained by Vincenzo Giannini from Bologna, is obviously having a vintage year, and sang beautifully.

The season continued on Sept. 12 with Puccini's "Madama Butterfly", with Dorothy Kirsten in the title role and Giuseppe Gismondo as Pinkerton, Arturo Basile conducting. Mr. Gismondo, who has sung at New York's City Center, has a seductively beautiful lyric tenor, but he needs to give his handling of it more plasticity to achieve his potential distinction. Miss Kirsten offered some appealing lyrical singing, and also some minging, cloying tones which may represent her idea of what Butterfly should sound like.

Miss Kirsten was magnificent, however, on Sept. 17, in Montemezzi's "L'Amore dei Tre Re". Her silvery voice was beautifully used in bringing the fair Fiora to life. This opera remains a particularly intense and effective bit of terse, inexorable tragedy—its libretto is really good literature!—and it returns to the local stage every five or six years to find new and old friends if not, on this occasion, a full house.

New Tenor Hailed

The performance served to introduce Giuseppe Zampieri, Italian tenor, to the local audiences; he had made his American debut, as Avito two weeks earlier in the company's Portland season. Mr. Zampieri has a beautiful voice, rather on the dark side like Mr. Vickers', and he used it with great taste and style. When he came on, singing in dulcet pianissimo, one knew that here was a fine Fenton; when he later let go with ringing dramatic tones, one thought: no, this is not Fenton, this is Otello.

Mr. Tozzi was a very fine Archibaldo, and Frank Guarrera, a solid Manfredo. Robert Thomas, a 1958 San Francisco Opera Auditions winner, had one of his best chances with the role of Flaminio, and used his bright tenor to its advantage. Mr. Molinari-Pradelli conducted sensitively.

Last season's triumphant production of Carl Orff's "Carmina Burana" was repeated on Sept. 19, paired with "Pagliacci". New and improved ingredients in "Carmina" were provided by the presence of the stylish San Francisco Ballet, which had been away on tour during the 1958 season, and that of Mary Costa, who is one of those rare vocal discoveries, a soprano with a fluent coloratura on top and an exceptionally rich-toned register below. The conductor was Silvio Varviso, of the Basle Opera, and he churned out the insistent rhythms of Mr. Orff with a vitality that sometimes became frenetic, but not particularly to ill effect in this wonderfully boisterous profane cantata. Mr. Ponnelle's settings, in the

"Right" and "Wrong" of Carmina Burana



Bill Cogan

Paul Hager's appropriate staging of the Court of Love scene from the San Francisco Opera production of the Orff work



Fred Fehl

Dancers take over the stage in the New York City Opera version of "Carmina Burana", which draws unfavorable comment in the review on page 3

same romantic-surrealist style as those he created for "Die Frau", were again a hit.

The "Pagliacci", beautifully conducted by Mr. Basile, brought forth Lucine Amara, Jon Vickers, Robert Weede, Louis Quilico and Howard Fried in a finely sung performance, with Mr. Vickers tastefully concluding "Vesti la giubba" quietly, thus delaying the applause until after the usually submerged orchestral postlude.

Sena Jurinac made her American debut, on Sept. 22, in the season's second "Madama Butterfly", and what a Butterfly she was! After an unpromisingly shrill entrance, she found her stride, and sang the evening through with a lyric soprano of eventoned melting richness, striking just the right dramatic note between the extremes of innocence and sophistication. The cultured style and ringing tones of Mr. Zampieri in the role of Pinkerton gave the evening another big dose of merit and beauty, and Mr. Basile's conducting was full of refinement and lyric sensitivity. A few instances of rushed tempos were made up for by his superbly paced treatment of the sometimes abused second-act conclusion. Mario Zanasi as Sharpless and Edith Evans as Suzuki were assets to the cast, as they had been in the previous performance.

The sole nonoperatic event on the local musical scene recently was the opening concert in a series of six by the Capella di Musica, local chamber-



Bill Cogan

Sena Jurinac, who made her American debut with the San Francisco Opera, as Butterfly

music group. The program, played at the Century Club on Sept. 23, was highlighted by a very persuasive traversal of Kodaly's Serenade for two violins and viola, a piece which exploits the folk idiom with great wit, sweep and grandeur.

New Orleans Opera To Give Six Works

New Orleans.—The New Orleans Opera House Association has announced that Renato Cellini will appear during the coming season as conductor at La Scala in addition to his duties as director of the New Orleans group.

The repertory for the 1959-60 season in New Orleans will be "Tannhäuser", with Blanche Thebom and Aase Nordmo Loeberg; "Lakmé"; "La Bohème", with Licia Albanese; "Aida"; "Madama Butterfly", with Dorothy Kirsten; and "Samson et Dalila", with Risé Stevens.

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Seen in the opening performance of Stravinsky's "Oedipus Rex" at the City Center are Claramae Turner (center), as Jocasta, and Richard Cassilly (left), as Oedipus

N.Y. City Opera

(Continued from page 3)

Alexander, tenor, and John Reardon, baritone, were opulent of voice and dependable, as ever.

Leopold Stokowski, who conducted both works, is an old hand with "Carmen Burana" and has made an excellent recording of it. While one wondered what his feeling was about the dance version, he seemed quite willing to be resilient when the dancers needed a bit of elbow room in the tempos. The solo dancers were Carmen de Lavallade, Veronika Mlakar, Scott Douglas and Glen Tetley.

Stravinsky's "Oedipus", now 30-odd years old, was quite a different matter. This is an opera-oratorio in two acts (given, sensibly, in one act on this occasion) in which the composer sought, like Handel before him, to combine elements of both forms, which is a little like flavoring peppermint with peppermint since there are no major differences between the two.

The City Opera staged the work as it was originally planned; that is, the principals and the chorus were dressed in stylized Greek costumes and remained immobile, like living statues, except for their exits and entrances which were effected invisibly while the lights were down. Jean Cocteau, author of the text, later supplied *tableaux vivants*, to be viewed during the speeches of the Narrator, which is another, but probably no better, way of doing things.

It is notoriously difficult to achieve a satisfactory illusion of any sort on the stage of the City Center because the stage is too shallow and too close to most of the audience. But Paul Sylbert, designer and director of this production, brought off the impossible. His figures looked, for all the world, like those in an ancient frieze. The graceful folds of the togas might have been carved in marble, and the whole entablature glowed with that rosy-dun patina characteristic of Hellenic statuary from which the original painted surface has all but washed away. It was beautiful, dignified and highly dramatic in effect. The only lapses from immobility were formal gestures, occasional changes of stance among the chorus and the fumbling return to the scene of Oedipus after his self-inflicted blindness. But they were harmonious in the picture and somehow even enhanced its granitic quality.

The male chorus, which is basic

to this work, could have been better chosen or better trained. It was clear that they had not been singing together long enough to achieve any homogeneity of tonal color nor even precision of attack and release. This misfortune was more than made up for, however, by the masterly performances of the principals—the impassioned Jocasta sung out in ringing tones by Claramae Turner; the noble, yet tender, portrayal of the foredoomed Oedipus by Richard Cassilly; the Tiresias with his hauntingly beautiful "Miserande, dico, dico" of Joshua Hecht, not to mention the Creon of Arnold Voketaitis, the Messenger of John Macurdy, the Shepherd of Grant Williams, and Wesley Addy who substituted as the Narrator for the ailing Jason Robards, Jr. All, with the aid of the wise and limitlessly skillful Stokowski, contributed nobly to as fine a performance of this unusual and difficult piece as we are likely to encounter for some time to come.

Madama Butterfly

Sept. 26, 2:30.—In the first "Madama Butterfly" of the season, Elisabeth Carron was not an ideal Cio-Cio San. The voice often sounded dry and inexpressive in the middle register and several times was unable to carry in climactic passages. She has not yet a full understanding of the character, vocally or dramatically, being too coy in the first act and overly dramatic in the other acts. Butterfly is a simple person and the role is not a vehicle for exaggerated dramatic expression. Regina Sarfaty possesses one of the most beautiful mezzo-soprano voices I have heard in some time. She was a bit too statuesque to be a convincing Suzuki visually, but her singing was marvelous to hear. Philip Maero was an excellent Sharpless. Jon Crain, as Pinkerton, would have made a better impression if he had not forced his top tones. Mary Lesawyer, Grant Williams, Andrew Frierson, Arnold Voketaitis, and John Macurdy completed the cast. Emerson Buckley conducted in a very brisk manner, which proved detrimental to several spots such as the wedding scene of Act I, the "Che tua madre" of Act II, and the final orchestral statement of Act III.

The production has a number of weaknesses which could be corrected to great advantage. The sets could be simplified to give a less cluttered appearance and Butterfly's first-act entrance needs restaging. In its pres-

ent form, the beauty of the scene is spoiled by having Butterfly enter, leading the chorus, at the first notes of the entrance music. This leaves her standing statically onstage to sing the majority of the "Ancora un passo". —J. A.

Die Fledermaus

Sept. 26. — The season's first "Fledermaus" had plenty of spice and Viennese flavor, owing to the over-all enthusiasm the cast brought to this delicious operetta. The pace of the first two acts was just right, but the third act, which musically is the weakest of the three, lagged a little because of the overlong comedy routine of Frosch, played by Philip Bruns.

Outstanding was Jacquelynne Moody, who, in the part of Adele, caught the audience's humor with her beguiling cuteness and frivolity. Beverly Bower's Rosalinda was adequate,

but she did not sparkle until her scene as the disguised Hungarian countess, when she sang the "Czardas" with plenty of gypsy verve. Thomas Hayward's Alfred, Ernest McChesney's Eisenstein and Jack Harrold's Count Orlofsky all had vitality, particularly Mr. Harrold in his engaging rendition of "Chacun à son goût". Jennie Andrea, Chester Ludgin, Paul Ukena and Grant Williams handled their respective roles with skill. The singing, except for a few of the chorus numbers, was excellent, as was the orchestra, conducted with true Viennese finesse by Julius Rudel.—R. L.

Street Scene

Sept. 27, 2:30.—Despite its lack of stylistic focus, its unassimilated mixture of musical comedy and operatic techniques, Kurt Weill's "Street Scene" remains an entertaining, and at times gripping, theatre piece. It is

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an excellent work for the City Opera repertoire, which revived it last spring as part of its American opera series and fortunately has held it over into the current season. The score, which Weill liked to call an "American opera" and which is based on Elmer Rice's realistic melodrama, makes heavy and special demands on the City Opera company. As before, these were met superbly in a performance that caught the excitement, humor, and pathos of the work.

Samuel Krachmalnick, who conducted, deserves much of the credit for the success of the presentation—for the richness, verve and pace with which the orchestra played, for the musical cohesion of the vocal ensembles, and for giving the right support and momentum to the solo numbers.

The diminutive Elisabeth Carron sang with clarity and an appealing tone quality, as Anna Maurrant; William Chapman with force and virility (if a not very convincing accent), as her husband; and Helena Scott with sweetness, as her daughter, Rose. The delightful sextet of neighbors were beautifully portrayed by Ruth Kobart and Chester Ludgin, as the Joneses; Dolores Mari and Jack Harrold, as the Fiorentinos; Beatrice Krebs and Arnold Voketaitis as the Olsens. Miss Kobart, in particular, managed a funny, sardonic characterization that avoided caricature. Frank Porretta was an attractive, sympathetic figure, as Sam Kaplan, and he sang with great fervor. Sondra Lee and Richard Tone repeated their brilliant dancing as Mae Jones and Dick Mc-

Gann, and Andrew Frierson's rich voice was effectively used, as Henry Davis.

Debuts were made by Sophia Stefan, as Mrs. Hildebrand, and Seth Riggs, as Harry Easter. Both performed their relatively minor tasks with assurance and style.

Of Things To Come . . .

The Metropolitan Museum of Art of New York for 1959-60 will present several series of concerts in the Grace Rainey Rogers Auditorium. In the First Solo Series, featured artists will be Claudio Arrau, Julian Bream, Gina Bachauer, and Isaac Stern, while in the Second Solo Series, Yehudi Menuhin, Victoria de los Angeles, Christian Ferras, Pierre Barbizet, and Benno Moiseiwitsch will perform.

In the Sonata Series, Heida Hermanns and John Corigliano, Hephzibah and Yehudi Menuhin, Rudolf Firkusny and Erica Morini, Mieczyslaw Horszowski and Janos Starker, Rudolf Serkin and others will give duo-recitals.

The Bach Series will include a chamber orchestra conducted by Thomas Dunn, the New York Chamber Soloists, Musica Aeterna with Frederic Waldman as conductor, the Harpsichord Music Society with Sylvia Marlowe, and a recital by Pierre Fournier and Ralph Kirkpatrick.

The American Opera Society will present previews of operas by Donizetti, Offenbach, and Poulenc. Five concerts are scheduled by the Budapest String Quartet.

The Lucerne Festival Strings, Pro Musica Motet Choir and Wind Ensemble, Quartetto di Roma and Juilliard Quartet will participate in the First Chamber Music Series. In the Second Series of Chamber Music Concerts, the Netherlands String Quartet, the Festival Quartet, Joseph Eger conducting Camera Concerti, and the Amadeus Quartet will be heard.

The soloists in the Music Forgotten and Remembered Series will be Lillian Fuchs, Adele Addison, John McCollum, Maria Stader, and Dame Myra Hess.

Herbert Rogers, Sylvia Zarembo, Lee Luvisi, Eric Friedman, Michael Tree, and Martin Canin will give solo recitals in the Young Artists Series.

El Paso, Texas.—For its 1959-60 season the El Paso Symphony will give a series of eight concerts, featuring Eleanor Steber, Stewart Gordon, Giuseppe Campora, Evelyn Beal, Loraine Merrill, Michael Rabin, and a performance of Verdi's "Rigoletto", with Igor Gorin and the College-Community Opera.

The five Community Concert Association programs will offer the Pamplona Choir of Spain, Richard Cass, Offenbach's "Voyage to the Moon" produced by the Boston Opera, John McCollum, and the Cleveland Orchestra.

Denver, Colo.—The opening concert of the Denver Symphony on Oct. 20 will find the orchestra under the direction of Saul Caston for a season of 15 Tuesday evening concerts. Among the soloists for this season are the Paganini Quartet; Leontyne Price, soprano; Marina Svetlova, ballerina; Mischa Elman, violinist; Glenn Gould, pianist; Richard Tucker, tenor; Martial Singher, baritone; Toshiya Eto, violinist; Harold Wippler, cellist; Mstislav Rostropovich, cellist; John Browning, pianist; Michael Rabin, violinist; and Cesare Valtelli, tenor.

There were a few minor loose ends in Herbert Machiz's stage direction, but not enough to lessen the visual effectiveness of the production. The audience, unfortunately small, made up to some extent for its size with its great enthusiasm for the participants.

—R. A. E.

Henry Everett Sachs will appear as guest conductor.

Again this season the orchestra is planning four concerts devoted to contemporary music, which will feature informal discussions between the composers and the audience. The orchestra also plans 16 concerts for the young people of the city.

Dayton, Ohio.—The Dayton Philharmonic will open its 1959-60 season on Oct. 21, with Isaac Stern, violinist, as soloist, and Paul Katz as regular conductor. Other soloists during the season include William Masselos, pianist, Nov. 11; Grant Johannesen, pianist, Dec. 8; Johanna Martzy, violinist, Feb. 9; and Cesare Siepi, bass, March 30. On April 20, the concluding concert of the season, excerpts from Nathaniel Dett's choral work "The Ordering of Moses" will be performed.

Omaha, Neb.—After a very successful pops season, in which it played to the largest audiences in its history, the Omaha Symphony will increase its winter subscription concerts from ten to 12.

Joseph Levine, conductor, said Martial Singher, baritone, will be the soloist at the opening concert, on Oct. 12, in a program called "Shakespeare in Music". Other soloists of the season will be Moura Lympamy and Berl Senofsky. The last concert of the year will be a performance of Verdi's "Requiem", with the newly formed 200-voice Symphonic Chorus.

—R. S.

Houston, Texas.—The Houston Symphony, under its director, Leopold Stokowski, will give two series of 15 concerts for the 1959-60 season. Izler Solomon, Sir John Barbirolli, George Sebastian, Andre Kostelanetz, Walter Susskind, and Ezra Rachlin will be the orchestra's guest conductors. Guest soloists include Rudolf Serkin, Eugene Istomin, Leonard Pennario, John Browning, Nathan Milstein, Zino Francescatti, Johanna Martzy, and Frances Bible. Richard Tucker will be soloist in a "bonus" concert. The season will open Oct. 19.

Flint, Michigan.—The Flint Symphony, for the 1959-60 season, will present four symphony concerts including as soloists David Abel, violinist; Ruth Slenczynska, pianist; and Morley Meredith, baritone. Also planned are a concert version of "La Bohème", the annual performance of the "Messiah", and two children's concerts.

Minneapolis.—Antal Dorati will again conduct the Minneapolis Symphony for the 1959-60 season. Some of the outstanding events will be performances of Beethoven's Ninth Symphony, with Phyllis Curtin, Jane Hobson, David Lloyd and Norman Treigle as soloists, and Verdi's Requiem, with Frances Yeend, Jean Madeira, Cesare Siepi and Gabor Carelli as soloists.

Solo pianists include Claudio Arrau, Robert and Gaby Casadesus, In-

grid Haebler, Eugene Istomin, Leonard Pennario, and Ruth Slenczynska. Rafael Druian, Szymon Goldberg, Johanna Martzy and Yehudi Menuhin make up the list of violinists. The guest conductors will be Eugen Jochum, Howard Mitchell, and Thomas Schippers.

Thomas Nee of Minneapolis has been named the assistant conductor of the Minneapolis Symphony for a one-year period beginning in the fall of 1959. Mr. Nee will succeed Gerard Samuel, who left at the end of last season to become conductor of the Oakland Symphony.

Mr. Nee is taking a one-year leave of absence from his position on the faculty of Macalester College, St. Paul, to work as Mr. Dorati's assistant for the coming year. He will continue as conductor of the Civic Orchestra of Minneapolis, a post he has held for five years.

CBS to Broadcast Philharmonic Concerts

New York Philharmonic concerts will again be broadcast by CBS Radio for the 30th consecutive year, beginning Oct. 17. The concerts will originate each Saturday evening during the season from Carnegie Hall.

This year the Young People's concerts will be televised by CBS also. Leonard Bernstein, as host and narrator of this series, will again resume his role as television's teacher of serious music.

Chapin Joins Staff Of Columbia Records

Schuyler Chapin has been appointed Executive Co-ordinator of Artist Relations for the Masterworks Department of Columbia Records. Mr. Chapin has served as a traveling representative, Midwest sales representative, and most recently as associate in management of the Judson, O'Neill and Judd Division of Columbia Artists Management. He has also been active in broadcasting, as editor, correspondent, promotion and publicity director and national salesman for various divisions of the National Broadcasting Company.

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Rudolf Serkin Establishes a "Republic of Equals"

It was a glorious, though hot, Friday afternoon in mid-August when we swung off the Molly Stark Trail on Hogback Mountain onto the tree-lined country road that winds its way through the little town of Marlboro, Vermont, back into the verdant hill-top grounds of Marlboro College where Rudolf Serkin and his co-workers run the Marlboro Summer School of Music and Festival.

The first impression, stepping out of the car and glancing around at the spacious rustic scene and the clean, typically New Englandish, white-washed buildings which house the college and administrative offices, was "What an ideal place to make music"! And that, of course, is precisely what draws musicians here summer after summer. No matter which way one looked, there was beauty for the eye.

Shies Away from Publicity

My primary objective in coming to Marlboro was to see Mr. Serkin and to get, if possible, his slant on current trends in piano teaching. But I soon found out that this was a place where music was performed rather than talked about. Although the very eminent pianist shies away from anything resembling publicity, and is reluctant to grant interviews, he had extended us a cordial invitation to visit him at Marlboro. "How can we cover so vast a subject as piano playing in the short space of an article?", he asked when I phoned him from New York and broached the subject, "It would take a book to do that", he continued, with a chuckle in his voice. "Anyway come along; you will like it here, and we'll see what comes of it."

An attendant in the office, pointing to a building not far away, said: "Mr. Serkin is rehearsing there at the moment. He'll have a few minutes respite at 3 o'clock. Be at the door and you'll catch him as he comes out." So we walked over to the tree-shaded cabin, sat on the grass, and listened to the rehearsal of Schubert's "Der Hirt auf dem Felsen". From the main hall across the way came strains of a Beethoven Piano Trio being rehearsed there; in another building to the right someone was practicing a fugue from one of Bach's Sonatas for unaccompanied violin, and in the distance a flutist was polishing up a tricky roulade. The comingling

The pianist helps young artists towards maturity by performing with them in chamber-music sessions

By RAFAEL KAMMERER



Rudolf Serkin listens attentively as his violinist colleague, Alexander Schneider, coaches student-performers at Marlboro

sounds, along with those of the crickets in the grass and the birds in the trees, made a veritable symphony à la Charles Ives.

Mr. Serkin, it turned out, would be busy rehearsing all afternoon, but he took time out to welcome us. He also invited us to have supper with him in the mess hall and to attend the concert which followed, which we did. We also attended the Saturday afternoon and evening concerts and part of the Sunday afternoon concert. At the informal afternoon concerts, the musicians play in their shirt-sleeves, but whether formal or informal, the concerts were exceptional in every way. The musicians performed with a gusto and relish seldom encountered during the concert season. Marlboro provides them with an opportunity to do the thing they like most, which is playing chamber music to their hearts' content with fellow enthusiasts.

The school, as Mr. Serkin explained it during supper, is not a school in the ordinary sense of the word. It is rather a co-operative endeavor where the so-called student often assumes a primary role. Or, as Mr. Serkin put

it, borrowing a phrase from Schumann, "We are 'A Republic of Equals.'" "The school", he continued, "has grown so that there is little difference between the faculty and the students except in experience. Some of us are a little more advanced than others. Felix Galimir, the violinist, and Herman Busch, cellist, with their vast knowledge, background and experience in chamber music are of inestimable help to younger artists who lack that experience. I can say the same for Marcel Moyse, who was for 20 years professor of woodwinds at the Paris Conservatory. We have at least a dozen first-rate young artists here who are ready to play anywhere. America is blessed with a wealth of talent that is as fine as any the world of music has known. It's about time some way was found to keep these young artists busy, to create opportunities for them. Every city, I am convinced, could and should have a concert series for young artists like the Metropolitan Museum's. Of course, this would probably not be a big commercial success, but why need it be? The trouble is no one

has bothered to organize concerts on a small scale."

It was not until Sunday afternoon that Mr. Serkin could spare an hour—an hour that passed all too quickly—for a private chat on piano playing. In the meantime there was ample opportunity to verify the pianist's remarks about the general excellence of today's young talent. To mention but a few of those I heard who were outstanding though still unknown, there was Richard Goode, a 16-year-old pianist from New York, whose masterly handling of the instrument in Schubert's "Miriam's Siegesgesang", Op. 136, during the Friday evening concert, was perhaps the most impressive. Patricia Kirby, an attractive young soprano from Chile, who was the vocal soloist in this work, will also bear watching. Another young pianist, Evelyne Crochet from Paris, displayed a fine command of the keyboard in Beethoven's "Archduke" Trio, the closing work in the same concert. An equally favorable impression was created by Benita Valente, a young soprano from Philadelphia, who was the vocal soloist in the Saturday evening performances of Schubert's "Der Hirt auf dem Felsen" and "Auf dem Strom", in which Mr. Serkin was the pianist, Donald Montanaro, the clarinetist, and Myron Bloom, the horn-player. None of the young artists seemed nervous, all were well-poised and thoroughly at home in what they were doing.

Recalls Childhood

To get back to Mr. Serkin. The pianist seemed much more at ease and relaxed than he appears to be on the concert stage. Sitting in the cool comfort of the "Music Room"—the aforementioned cabin where Mr. Serkin does his teaching and rehearsing—he recalled his childhood and the influences that shaped his career. As a boy, he had the good fortune to play for Alfred Grünfeld, the genial court pianist to Emperor Franz Josef and a favorite with the Viennese public. On Grünfeld's advice, he became a pupil of Richard Robert, then one of the leading teachers in Vienna.

Every Sunday morning, he attended the preview recitals Grünfeld gave in his home to a select invited audience, usually composed of elderly

(Continued on page 32)

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Rudolf Serkin

(Continued from page 31)

ladies. Busoni was another who fired the young Serkin's ambition. I wanted to study with him," Mr. Serkin remarked ruefully, "but he wouldn't teach me. He advised me to work out my own salvation. The three major influences in my life, however, were Arnold Schoenberg, Adolf Busch, and Toscanini. They all taught me the same thing—to be faithful to the text as well as the spirit of the music. You see, I love music; I am a musician rather than a pianist. You might say I am a pianist by accident. The piano just happens to be my instrument. As a young musician, I was horrified by some of the 'dirty'—yes, 'dirty' is the word—playing I heard from the then great pianists of the day. My generation was in revolt against this and the 'improvisational' style of playing then in vogue with its sentimentalizing. It could well be that some future generation of pianists will rebel against our way of playing, but I hope not since audiences are entitled to hear a masterpiece as it was written."

When I interrupted here to say that this faithfulness to the letter of the score sometimes resulted in dry,

colorless readings, and was often inhibiting to the performer and made for overcautiousness, Mr. Serkin quickly replied: "Yes, there may be a certain danger here to spontaneity, but it need not be. As I said before, my generation rebelled against the liberties and oversentimentality of the old school. While something may have been lost—and I am not so sure that it has—the gains for music have been great. It is largely through the influence and demands of present-day pianists that publishers have brought out authentic and untext editions and this in itself is progress for art. I recommend, too, the Henle Editions, and Nathan Broder's of Mozart's works. The editors of the past meant well, no doubt, when they tried to put in all the 'inflections' not realizing that the 'inflections' cannot be marked in. A teacher can help, but not the edition. At the same time, we must not go against the original markings in the score."

Asked whether he thought the art of piano-playing had made any advances in our time, Mr. Serkin looked puzzled for a moment before replying. "No," he said, "in piano playing there is no such thing as progress, there is only a change of style. Can we say that pianists today play better than Bach? I don't think so. After all, Bach wrote works which demand all the skill a modern pianist

David Abel (right), violinist, is entertained at the home of Mr. and Mrs. Albert Pick, Jr., after his appearance at the Ravinia Festival, near Chicago. Left to right are Mr. Pick, Mr. and Mrs. Julien H. Collins, and Mr. Abel. Mr. Collins is chairman of the Ravinia Festival Association



Zelof-Stuart

can muster. He certainly must have been able to play them himself. On the other hand, as I said, the young pianists of today are as good as any that past generations have produced. There are no easy roads or short cuts to piano playing. It's all hard work. I am against all 'spoon-fed' education. It is still essential to practice scales, and the etudes of Cramer, Czerny and Clementi have not lost their usefulness."

The conversation had just turned to the music of those former giants of the keyboard, Busoni and Godowsky, and to that of Max Reger, an unjustly neglected composer in Mr. Serkin's estimation, when the bell announcing the 4 o'clock concert rang. "It's time for the concert," Mr. Serkin said, jumping up from his chair, and with a warm handshake, the friendliest of smiles, and an apologetic "Goodbye," he was off, running across the lawn to the mess hall which doubles as the concert hall (or perhaps it is the other way around) as if he were loath to miss a note.

At the concerts, he is the most attentive of listeners, nor does he hide his enthusiasm for a performance well done. Before, after, and during intermission, he is Johnny-on-the-spot with an encouraging word, or generous praise, for the performers. It does not take a sixth sense to realize that Marlboro and its musical activities lie close to his heart. Even for the casual visitor, music at Marlboro offers an enlightening and salutary experience that will not soon be forgotten.

Incidentally, this year there were 600 applicants for the school. Working at top capacity, the number of invited and accepted faculty-student membership totaled 85. The concerts, too, drew capacity audiences. Through a grant from the Fromm Foundation this year, the festival was enabled to include at least one chamber music work by a contemporary composer at each concert.

Michigan Chorale Back from Europe

Ann Arbor, Mich.—The first concert of the fall season in Hill Auditorium drew a near capacity crowd of almost 5,000 to welcome home the Michigan Chorale, following its two-month concert tour of Great Britain, Germany, France, and the Scandinavian countries. The Ann Arbor audience heard a small but representative portion of the entire repertoire, including sacred works of Handel, Schubert, Randall Thompson and three Michigan composers: Ross Lee Finney, Francis York and Haydn Morgan; Negro spirituals, selections from "Porgy and Bess", and several songs of Stephen Foster.

The mixed ensemble, consisting of 100 of the best voices of high school seniors from southern Michigan,

demonstrated both here and abroad such native ability and superb training under the leadership of Lester McCoy that it utterly belied its youthfulness. It was a tribute to the Youth for Understanding Teen-Age Exchange Program and the Michigan Council of Churches, co-sponsors of the group. The University Musical Society also co-operated in the homecoming concert.—Helen Miller Cutler

Operas To Be Featured By Little Orchestra

The Little Orchestra Society's 13th season of Town Hall concerts under Thomas Scherman will this season feature four one-act operas in concert version, interspersed with other seldom-heard music.

The first of these operas is Haydn's "The Apothecary", to be given on Oct. 19 with Ralph Herbert, baritone; Judith Raskin, soprano; Norman Kelley, tenor; and Madelyn Vose, mezzo-soprano. The second concert, Dec. 7, will feature Bizet's "Djamileh". Soloists will be Frances Bible, mezzo-soprano; Leopold Simoneau, tenor; Gregory Simms, baritone; and a male quartet consisting of Howard Fried and James Wainner, tenors, Gene Boucher, baritone, and Robert Lancaster, bass. The other two operas, to be given on Feb. 15 are Rimsky-Korsakoff's "Mozart and Salieri", with Loren Driscoll, tenor, and Hugh Thompson, baritone, and Stravinsky's "Renard", with John McCollum and Loren Driscoll, tenors, Hugh Thompson, baritone, and Therman Bailey, bass.

Other works to be heard include the America premiere of Henry Cowell's Symphony No. 13, "Madras"; Couperin's Trio Sonata "Le Parnasse, ou L'Apothéose de Corelli"; Debussy's Fantasy for Piano and Orchestra, with Walter Hautzig as soloist; Tchaikovsky's Concerto for Harmonica and Orchestra, with John Sebastian as soloist and Hans Schwiager conducting; Britten's "Nocturne", sung by John McCollum, tenor; and a cantata by Louis Nicolas Clérambault.

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The Baldwin Piano Company recently elected James M. E. Mixer a vice-president of the company, according to an announcement by Lucien Wulsin, president. Mr. Mixer, who is director of advertising and sales promotion, joined Baldwin in 1940. He is a trustee of the American Music Conference; president of the board of trustees of the College-Conservatory of Music of Cincinnati; and member of the boards of the Cincinnati Summer Opera Association and the Cincinnati Symphony, and chairman of the 1959-60 Men's Committee of the Orchestra.

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RECITALS in New York

Bach Program

Carnegie Chamber Hall, Sept. 18.—The season's first Interval Concert offered a noble Bach program that was made up of the Sonata in G major for Viola da Gamba and Harpsichord; the Sonata No. 2 in E flat major, for Flute and Continuo; the Trio Sonata in G major, for Flute, Violin, and Continuo; the Sonata for Violin alone in A major; the Concerto No. 1 in D major (after Vivaldi) and "Aria Variata alla Maniera Italiana", for Harpsichord; and some arrangements for brass ensemble of two chorales, two fugues from "The Art of Fugue", a march, and the Fugue in D from the Eight Little Preludes and Fugues for Organ.

If the evening's performances were highly variable in technical quality and interpretative insight, they were all marked by devotion and communicative enjoyment on the part of the performers. Sterling Hunkins had both note and pitch troubles in the Viola da Gamba Sonata. But Anabel Hulme Brief played the Flute Sonata with address, assisted by Igor Kipnis at the harpsichord and by Mr. Hunkins.

She was joined by Matthew Raimondi, violinist, in the Trio Sonata, which went fluently enough so that one was willing to forgive its sins of contrapuntal detail. Mr. Raimondi struggled heroically with the A minor Sonata and was rewarded for his efforts with warm applause.

Mr. Kipnis did not have the kind of harpsichord necessary to make the sumptuous Vivaldi arrangement sound right, but the charming variations were more successful. His playing was careful and a bit pedestrian, but tasteful and musically intelligent. The Gotham Brass Ensemble had a few technical flurries with balance and notes but nonetheless played with remarkable adroitness.

It was a pleasure to observe many teen-agers in the audience and everyone obviously enjoyed the concert very much. —R.S.

Kohon String Quartet

Carnegie Recital Hall, Sept. 20, 3:00.—The Quartet No. 1 of Richard Bales opened this afternoon concert of four contemporary works. Mr. Bales's Quartet is a very restricted work, in that he does not exploit the resources, color, or range of the instruments. Instead, he contents himself with literal formal designs, sing-song modal melodies set against all-too-familiar harmonic textures, slavish rhythmic adherence, and obviously-used contrapuntal devices. The total effect was that of very self-conscious music.

The Second Quartet of Peter Mennin was altogether a different story. This may not be a great work, but it is certainly direct and well wrought. Mr. Mennin seems to be no stranger to the quartets of Bartok. His own quartet had a wide, expansive quality and only in the final movement did this falter. I question the advisability of using mutes in both the second and third movements.

The Quartet then played the "Mixolydian" Quartet of Yizchak Edel. This was the work's first (and possibly last) New York performance. I do not argue with Mr. Edel's conservative style, but I do object to his rambling use of his thematic material, which seemed to have no direction or purpose. His whole formal concept was lacking in imagination and the

work never got off the ground, musically speaking. The Introduction, Andante and Fugue of Gershon Ephros, which concluded the program, was no better, and both of these works leave one still in doubt as to the abilities of the two composers.

The Kohon Quartet is an excellent group. The Mennin work, in particular, is not an easy one to tackle, but they performed it with polish and precision. —J.A.

Meta Davis . . Pianist-Discuse

Carl Fischer Hall, Sept. 20, 2:30.—There can be no doubt that Meta Davis, who hails from the West Indies, is a versatile artist. She dances, plays the piano, recites and tries with sincere earnestness to convey her joy in these many activities. Miss Davis is by no means a virtuoso, in the professional sense of the word, but whatever she does, whether it be reciting her poem, "The girl who lives in

Vesey Street locale", dancing her own "Clouds", or playing her piano piece "Sea Gardens", there is a charming simplicity and sense of mission which causes one to overlook the technical haphazardness that marked much of the recital. Most of the program was made up of Miss Davis' own dances, poems, and piano pieces, but she also included works by Brahms, Beethoven and Chopin, which were played with more enthusiasm than finish.—R. L.

Lui Tsun-Yuen . . . Pipa and Chin Player

Carnegie Recital Hall, Sept. 21 (Debut).—An enthusiastic, capacity audience was present to hear Lui Tsun-Yuen, young Chinese musician, in a program of classic Chinese music. The music, ranging from the first century B.C. to Mr. Tsun-Yuen's own compositions was performed on the pipa and the chin, Chinese instruments. The pipa is the oriental cousin of the lute and the guitar, but is capable of a much greater gamut of sound and color than either of these. The chin, a forerunner of the Japanese koto, is a much more inti-

mate instrument, and stands in relation to the pipa as the clavichord does to the harpsichord. Both instruments are capable of harmonics, portamento, tremolo, vibrato, and numerous echo effects.

The body of the program consisted of pipa solos and the most imaginative and exciting of these were Mr. Tsun-Yuen's own works, especially "The Brook" and "The Dragon Boat Race". Most of the music performed for the pipa was highly programmatic, for the instrument is a predominantly narrative one and capable of realistic percussion effects as well as cantilena.

Mr. Tsun-Yuen's technical facility was quite awesome. The control of his even fingers in the highly embellished music was combined with a wonderful sensitivity and feeling for nuance. It was a completely rewarding evening. —J.A.

Elizabeth Pharris . . Contralto

Carnegie Recital Hall, Sept. 22 (Debut).—Elizabeth Pharris, an attractive young lady from California, has a voice that can move at the ex-

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Music: Bayonne Basso

Raymond Michalski at
Carnegie Recital Hall

By JOHN BRIGGS

RAYMOND MICHALSKI, basso from Bayonne, N. J., made his appearance in a song program at Carnegie Recital Hall last night. A recipient of the William Mathews Sullivan Award, he has performed with Opera '59 and with opera companies in Philadelphia and New Orleans.

Mr. Michalski opened his program with two Handel works, "Non lasciar" and "Leave me, loathsome night," and three works of Purcell, "Hence with your trifling deity," "Next, winter comes slowly" and "The owl is abroad." In these works he demonstrated an affinity for the music, a rich-textured voice of ample range and power and stylistic polish.

The basso next offered "Six Polish Songs" by Poulenc. Although not representative Poulenc, and not considered as such by the composer, they are pleasant Chopinesque works, which Mr. Michalski sang most effectively.

Prince Galitzky, that engaging rascal whom Borodin created in the first act of his

opera "Prince Igor" and forgot about in the rest of the opera, has an aria that is a searching test of a singer's skill. Mr. Michalski sang it last night with such good effect that he was obliged to encore with "Infelice!" from "Ernani."

In the Hugo Wolf group, the singer made some of his most telling effects of the evening. The Wolf songs are, musically as well as vocally, among the most difficult in the repertory, and one runs the risk either of underplaying them or of overinterpreting to the point of coyness. Mr. Michalski, however, conjured up the varied moods and humors of "Gesang Weylas," "Der Rattenfaenger," "In der Fruehe," "Unfall" and "Liebesglueck" with admirable effect and with full comprehension of texts and music.

Franz Mittler, the accompanist, was represented in the final group by his "The fly in the honey," together with works of John Duke, Josephine McGill and Frank Bridge. The recital as a whole left a very agreeable impression of Mr. Michalski, both as an interpreter and as a singing technician. One looks forward to hearing him again.

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RECITALS in New York

(Continued from page 33)

tremes of the range with ease and fluency as well as achieve tones that are clear and precise, as in the closing measures of Richard Cumming's "Sailing Homeward". One of Miss Pharris' main problems, which was not helped by some awkward accompanying from Nathan Price, was that she could not keep on pitch, thus making it difficult for her, during the first half of the program, to convey fully all that could be offered in songs by Cesti, Strozzi, Scarlatti, Purcell and an aria by Mozart.

It was not until the latter half of the program that Miss Pharris, in her interpretation of Virgil Thomson's "Preciosilla" Recitative and Aria, showed any lightness of heart or variance from previous songs. These in their way had been excellent compositions, but they consistently dealt with those tear-stained, love-lost subject matters that somehow make one wonder whether it is better to be dead or alive. With a little bit more imagination, Miss Pharris could have given us a program that had a greater range of moods and emotions, and, if I am not mistaken, more suitable to Miss Pharris' own personality. As an encore, she sang some Irish songs, accompanying herself on the Irish harp. Why could such charming pieces not be included in the program itself? There is no rule that says youth must be dead-pan to be expressive.—R. L.

Modern Jazz Quartet Beaux-Arts String Quartet

Town Hall, Sept. 25.—The Beaux-Arts String Quartet and the Modern Jazz Quartet joined forces in another of those frankly experimental weddings of the jazz element and the traditional in music. As in other such ventures, the participants were obviously somewhat ill at ease. The composers, too, apparently approached the shotgun weddings with some misgivings, for neither John Lewis, in his "Sketch", which took 5½ minutes to perform, nor Gunther Schuller, in his 12-minute "Conversations", both of which received their world premieres at this concert, utilized the potentials of the combination as to color and harmonic possibilities except in a limited way.

Mr. Lewis hardly made use of the string quartet at all. He could have dispensed with it entirely and the work would not have suffered. Mr. Schuller only used the strings at the beginning and end of his piece, and then merely as a harmonic fill-in. Both works were diffuse, tenuous, and curiously lacking in vitality, although Mr. Schuller's gained in rhythmic stability as the work progressed. He also conducted the performance of "Conversations".

The performing groups, did the best they could with the material. Both, however, were more at home performing works in their own particular fields. The Beaux-Arts String Quartet opened the program with a beautifully polished performance of Haydn's Quartet, Op. 74, No. 1. The Modern Jazz Quartet brought the concert to a close with a group of their own selections, which were largely improvisational in style, mesmeric in rhythm, somewhat shadowy as to substance, and pretty much of a piece.

—R. K.

Lau Mok . . Harmonica Player

Carnegie Recital Hall, Sept. 25.—The harmonica is hardly a rarity in the concert hall today, but it is not a particularly ingratiating one. The tone of the instrument is thin and its resources limited. The majority of the program played by Lau Mok consisted of transcriptions, owing to the limited literature written especially for the instrument. The main work of interest was the "Romance for Harmonica" by Vaughan Williams. This is a coloristic piece of no great depth, but is written in a marvelously idiomatic manner for the instrument. The most successful of the transcribed works was the Bartok "Six Rumanian Folk Dances". Mr. Mok knows his instrument well and plays with a very expressive quality. In the first half of the concert there was some rhythmic trouble, but this was probably due to nerves. Ryan Edwards, pianist, was Mr. Mok's excellent partner in this concert. —J. A.

Randolph Singers

Carnegie Recital Hall, Sept. 26.—Early English music for voices and virginals made up the delightful program offered at this concert by the Randolph Singers under David Randolph with the collaboration of Blanche Winogron, virginalist. The atmosphere was properly informal, with the singers seated around a table, and Mr. Randolph and Miss Winogron commented on the music to the audience.

The Randolph Singers sang madrigals by John Wilbye, John Farmer, and Thomas Weelkes, and were joined by Miss Winogron in John Dowland's "Ayres with Virginals". They also were heard in works of a still earlier vintage. Among Miss Winogron's solos was "A Sad Pavan for these distracted times", which, she explained, is supposed to have been written two weeks after the beheading of Kings Charles I. The artists who make up the Randolph ensemble are Anna Louise Kautz and Martha Milburn, sopranos; Mildred Greenberg, contralto; William J. Bridenbecker, tenor; and Bert Spero, bass. —G. C.

Melvin Ritter Violinist
Jane Allen Pianist

Carnegie Recital Hall, Sept. 27.—Melvin Ritter, violinist, and Jane Allen, pianist (Mr. Ritter's wife), were heard in joint recital. Mr. Ritter also played the Adagio and Fugue from Bach's A minor Unaccompanied Violin Sonata; Miss Allen's solo work was the Griffes Piano Sonata.

While good rapport was in evidence for each of the duo works, Busoni's Sonata No. 2, in E minor, and the Mendelssohn F major Sonata received more rewarding performances than Stravinsky's "Suite Italienne". The plasticity and spiritedness of Mr. Ritter's approach and his lyrical affinity for the two sonatas made for gratifying playing. The seldom heard Busoni Sonata is attractive and solidly made, although the influence of Brahms and, to a lesser extent, Schumann and Wagner predominate. A lovely tone and naturalness of phrasing helped make the Mendelssohn fresh-sounding and warmly melodious.

Miss Allen was a sensitive and capable accompanying artist. The Griffes Sonata received a powerful reading, yet it was subtle and very clear in texture. —D. J. B.

Raymond Michalski . . . Bass

Carnegie Recital Hall, Sept. 28 (Debut).—Raymond Michalski, a native of Bayonne, N. J., in his debut recital showed every indication of being a singer of real promise. Besides a pleasing personality and a poised stage presence, Mr. Michalski had to his credit a well-trained voice, capable of producing rich tones at any given volume. He was at home in many styles and languages, and whatever he sang, he sang musically.

Mr. Michalski's interpretations of Poulenc's Six Polish Songs had all the innocence and charming folk character these songs depict, while his singing of a group of songs by Hugo Wolf revealed sensitive insight and understanding. Even in the latter part of the program, made up of songs by Duke, Mittler, McGill and Bridge, Mr. Michalski was enough of an artist to make these pale and uninteresting works convincing. The Handel, Purcell and Borodin selections were sung with taste and excellent musicianship.

Mr. Michalski's singing deserved better accompaniments from Franz Mittler, whose playing was loud and ungraceful. The audience gave Mr. Michalski warm approval, all of which he rightly deserved. —R. L.

Jeanette Scovotti . . Soprano

Town Hall, Sept. 29.—Jeanette Scovotti, fourth Recital Award winner of the New York Singing Teachers' Association, sang an unhackneyed program of predominantly coloratura music. Although her voice is small, she has a great degree of technical facility; but this facility often seemed to exist as an entity in itself and not as a part of the music. In the "Vocalise" of Ravel, her best singing of the evening, she displayed a very good and even trill. Miss Scovotti was more idiomatically at home in her French and English songs than her two German groups, which suffered from bad diction and lack of style. The German songs all tended to be colorless and to sound the same. Frederic Popper provided excellent accompaniments and Herbert Tichman's playing of the clarinet part of Schubert's "Der Hirt auf dem Felsen" was the work of a fine musician and beautifully done.

Miss Scovotti's musical niche will



Raymond Michalski

probably prove to be the operatic stage where her attractive stage presence and sure-fire technique will be at home in roles like Despina, Gilda, or Adele. —J. A.

Bruce Carrithers . . . Bass-Baritone

Carnegie Recital Hall, Sept. 29.—Bruce Carrithers, a bass-baritone from Illinois, made his New York recital debut. He revealed, on the whole, sturdy musical attributes insofar as flexibility and accuracy of technique are concerned, except that his production was a bit unsure on some high phrases. A pleasing stage personality, impressive interpretative ability, and an interesting program were assets that more than made up for his shortcomings. His voice, rather too nasal in the first group of songs, improved in quality as he rapidly overcame his nervousness.

Two Handel arias and a Bach recitative and aria were impressive as to emotional expression. Of the four Mendelssohn lieder, "Schifflied" and "Volkslied" were sung with grace and gravity, while "Jagdlied" had a pleasing lilt. Five Wolf lieder were made interpretatively meaningful. A short cycle of Poulenc songs, "Le Bestiaire", was lyrically sung. A final group included songs by A. W. Binder and Matesky, and Cumming's strong and colorful "Three Chinese Wine Songs". Nathan Price accompanied.—D. J. B.

Robert Sayre Cellist

Town Hall, Sept. 30.—The favorable impression created by this young cellist at his New York debut recital just a year and a day ago was further enhanced on this occasion. Program-wise and performance-wise Mr. Sayre provided an evening of music-making that was of absorbing interest. The ease and assurance with which he handled technical difficulties bespoke a natural flair for the instrument. His tone, though small, was nonetheless full-bodied, pleasantly reedy, free of blemishes and buzzes, and always expressively nuanced. No slides or scoops marred his impeccable intonation.

Aside from this, Mr. Sayre displayed a mature grasp of the works he played, knew them from the inside out, and was able to project them with compelling authority. He was equally at home in such diverse works as the Brahms Sonata in F, Op. 99, the Debussy Sonata, the Kabalevsky Concerto in G minor, Op. 49, a Haydn-Piatigorsky "Divertimento", a Capriccio by Lukas Foss, and Davidoff's virtuosic tidbit "At the Fountain", each of which was played in a style appropriate to its content and period. The high point of the evening was reached in the Kabalevsky, where the long-flowing melodic lines of the Largo molto espressivo were made to

sing eloquently and the cellist's fine rhythmic sense was given full play in the corymbatic final Allegretto.

Mr. Sayre was fortunate, too, in his choice of Eileen Flissler as collaborating pianist. A well-matched twosome, they made the evening singularly rewarding. —R. K.

Atlanta Concerts
Include Opera Troupe

Atlanta, Ga.—The Atlanta Music Club-sponsored All State Concert Series opens its 28th season on Oct. 21 with a performance of Verdi's "Rigoletto", sung in English under Boris Goldovsky's direction. Other

artists to be sponsored by the group include Gina Bachauer, pianist; the Vienna Philharmonic, under Herbert von Karajan; David Oistrakh, violinist; the National Ballet of Canada; Birgit Nilsson, soprano; the Lamoureux Orchestra under Igor Markevitch; and Cesare Siepi, bass.

The Atlanta Symphony, under Henry Sopkin, will have as soloists during the coming season Isaac Stern, violinist; Glenn Gould, pianist; Jorge Bolet, pianist; Philippe Entremont, pianist; Hilde Gueden, soprano; Alicia Alonso and Igor Youskevitch, dancers; and John Sebastian, harmonica virtuoso. Guest conductors will be Ernst von Dohnanyi and Sir John Barbirolli.

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Letters to the Editor

Mrs. Newman Writes

To the Editor:

There are a few errors of fact in your interesting article about my husband. In the first place his baptismal name was William—not E. N. Roberts. In the second place it was not owing to his fall that he was unable to use a dictaphone. That was because he could never dictate any of his work. He could only write through his hands either with a pen or on typewriter.

He actually wrote his last article—in celebration of Beecham's 80th birthday—last April. Although he was blind he wrote it entirely by hand and I still have that manuscript. The last thing he ever wrote, not long before he died, was his name on a birthday greeting to Wanda Landowska!

I have sold Polperro, and my husband's library is being sold at auction by Hodgson's of Chancery Lane either in November or December.

Ernest never lost his mind although his body had failed him.

Within 15 minutes of his death he was just as he had been for months. The end came after only ten minutes of unconsciousness.

I shall always treasure the many wonderful tributes to Ernest, yours among them.

Vera Newman
Tadworth, Surrey
England

Norwegian Troupe

To the Editor:

In the September issue of your magazine, page 26, in the item about the Bergen Festival, occurs the following: "there were criticisms of the: 'Dans, Ropte, fela'. Only one familiar with the Norwegian language would understand that. Correctly written it would read: 'Dans! ropte fela. Translated: 'Dance! cried the fiddle'.

Do you mind my calling attention to this paragraph? I expect to hear this company here in Ishpeming this winter.

Thomas G. Tunem
Ishpeming, Mich.

Saerchinger Retires From Rockefeller Post

Cesar Saerchinger, who celebrates his 75th birthday this month, has announced his retirement as administrator of the Martha Baird Rockefeller Aid to Music Program, a post he has held since its inception in 1955. Succeeded by Donald L. Engle, formerly manager of the Philadelphia Orchestra, Mr. Saerchinger will continue as consultant and as a member of the program's administrative committee, as well as personal advisor to Mrs. John D. Rockefeller, Jr., in the field of music.

Mr. Saerchinger has been associated with musical endeavors since the age of 14. In his twenties he contributed to various periodicals and together with Daniel Gregory Mason edited a 14-volume work, "The Art of Music". He was foreign correspondent for the old *New York Evening Post* and the *Philadelphia Ledger* and contributed articles to the *Musical Courier*. He helped organize the International Society for Contemporary Music at Salzburg in 1922 and was instrumental in bringing to America such artists as Myra Hess, Gieseking, Szizeti, Elisabeth Schumann, and Fritz Reiner.

Mr. Saerchinger organized the first regular transatlantic broadcasting service and broadcast regularly for NBC until the end of World War II.

Besides numerous articles, Mr. Saerchinger has written a two-volume "Narrative History of Music", "Hello America" (on transatlantic broadcasting), "The Way Out of War", and a biography of Artur Schnabel.

Princeton Schedules Two Concert Series

Princeton, N. J.—The schedule of the Princeton University Concerts for 1959-60, which will feature two concert series, has been announced. Series I will include performances by the Philadelphia Orchestra, Mieczyslaw Horszowski, the Cleveland Orchestra, and Elisabeth Schwarzkopf. Series II will feature Clarion Concerts, the Beaux Arts Trio, the Festival Quartet, Rosalyn Tureck, and Andres Segovia.

Verdy To Dance At Metropolitan

Violette Verdy has been engaged by the Metropolitan Opera as guest prima ballerina for the new production of Johann Strauss's "The Gypsy Baron". The comic opera, in an English version by Maurice Valency, will be staged by Cyril Ritchard, conducted by Erich Leinsdorf, and will have settings and costumes by Rolf Gerard. Choreographers will be Alexandra Danilova and Dania Krupka. The first performance of the work is slated for Nov. 25.

Operas-in-Brief Series In Town Hall

Town Hall's "Operas-in-Brief" series will again this year comprise nine operas, each an hour-and-a-half long, narrated by Anthony Amato. Each production will be staged with simple scenery and props. Works planned for the season, which opened Oct. 13, are "La Forza del Destino", "La Traviata", "Carmen", "Lucia di Lammermoor", "Andrea Chenier", "Rigoletto", "Cavalleria Rusticana" and "Pagliacci", and "The Barber of Seville".

In the news 20 years ago

Metropolitan Opera announces revivals of "Pelléas et Mélisande", "Le Nozze di Figaro", and "L'Amore dei Tre Re" for the 1939-40 season. New singers engaged for the season include Jarmila Novotna, Hilde Reggiani, Annamary Dickey, Alexander Kipnis, Eyvind Laholm, Mack Harrell, and Lodovico Oliviero.

Henry Weber has been appointed as musical director of the Chicago Opera and will conduct the opening night performance of "Boris Godunoff".

The American Society of Composers, Authors, and Publishers (ASCAP) celebrated the 25th anniversary of its founding by Victor Herbert with a series of eight free concerts in Carnegie Hall devoted to American music.

The summer festival at Lucerne, Switzerland, concluded with a brilliant performance of the Verdi Requiem conducted by Arturo Tos-

canini, with Zinka Milanov, Kerstin Thorborg, Jussi Bjoerling, and Nicola Moscona as soloists. Other artists heard during the festival were Bronislaw Huberman, Adolf Busch, Pablo Casals, Sergei Rachmaninoff, Vladimir Horowitz, and Ernest Ansermet.

Mario Castelnuovo-Tedesco appeared with the New York Philharmonic in the world premiere of his Second Piano Concerto. Sir John Barbirolli conducted.

Webster Aitken introduced two new works to American audiences. The first was an unfinished Sonata of Schubert, in C major, completed by Ernst Krenek, and the second was a sonata by Anis Fuleihan.

Four famous American sopranos were discovered all to be living in retirement in London. They were Suzanne Adams, a pupil of Marchesi; Susan Strong; Emma Nevada, a famed Lakmé; and Zélie de Lussan, whose Carmen rivaled Calvé's.



Fritz Kreisler, who had recently become a French citizen, is shown with Mrs. Kreisler upon their arrival in America in 1939 aboard the liner Washington. Mr. Kreisler was making his annual concert tour of the United States

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DANCE in New York

Iglesias Company Proves Brilliant and Imaginative

By ROBERT SABIN

Roberto Iglesias, who has brought a new breadth, personal intensity, and artistic taste and imagination into Spanish dancing, opened a two-week season with his company at the Winter Garden on Sept. 22. His program was stronger and more skillfully contrasted than it was last season, and his dancers were in superb form. No sooner had the curtain gone up on the opening "Andaluza," to Falla's music, than the flamelike vitality and artistic dedication of this brilliant company took hold of us.

The glory of Spanish dance lies in its immediacy and shattering honesty of physical expression. Anyone who has ever witnessed a bullfight knows that Spanish dancers, like Spanish bullfighters, move as if their lives depended on it. The most courageous and skillful bullfighters are invariably the most graceful, for the bullfight is really a dance—a Dance of Death.

Therefore, it is not surprising that Mr. Iglesias dreamed of becoming a bullfighter, as a child, and, indeed, was seriously injured during his boyhood in the ring. He weaves his dances around those two basic themes of all great Spanish dance, drama, poetry, and painting—death and passion. And this explains their curious hypnotic power. His movement is terribly alive, because he is so aware of the preciousness of each moment of life, before annihilation.

An example of the universal quality which he brings even to highly idiomatic movement is his solo "Gaditanas," a rhythmic study that includes not merely blazing virtuosity of toe-and-heel beats but subtle cross-accent and marvelous dynamic crescendos. Even before he begins to dance, Mr. Iglesias makes us feel that something tremendous is going to happen. Like Martha Graham, he can imply a whole dance before he has taken a step.

In this, as in all of the dances, the flamenco singer Pepe Segundo and the guitarist Felix de Utrera made themselves an integral part of the artistic whole. Rarely does one encounter such complete understanding between dancers and musicians.

Intense and Exciting Duet

The incredible duet "Soledad Montoya" again aroused the audience to a state of almost unbearable excitement and empathy. This is not only a great dance but a performance that has had few equals for sheer intensity. Who could ever forget Rosario Galan's entrance, her eyes starting from their sockets, her mouth taut, her whole body quivering with the sense of the man whom she cannot yet bear to look at? Or Mr. Iglesias' fantastically eager and possessive hands, crawling over her body? Or the final exit, when both are beside themselves with a passion that seems so great that it makes them mere instruments of its power? Yet never for a moment do these artists lose control or let the movement degenerate into mere abandon.

After this, the cool, stylized, balletic solo "Rejoneador" by Guillermo Keys Arenas was a necessary relief and contrast. He has been inspired by

the movements of a toreador on horseback, but he has not fallen into naive literalism. David Anton's costume is delightfully imaginative, as is his decor. Throughout the evening, in fact, the stage designs revealed unusual freshness and taste. Mr. Iglesias (whose father was a painter) worked at painting as a boy, and he has designed the decor for "Andaluza" himself. In other works, his costume and scene designers have included Tralaltes, Quintana, Manuel Galan, Xavier Lavalle, Luis Covarrubias, and Guinovart.

The group works revealed Mr. Iglesias' constant desire to enrich the vocabulary and style of Spanish dance theatre. He has used balletic elements in untraditional ways, and he is equally aware of modern dance. But he never violates the basic canons and the physical integrity of Spanish art.

The new dance-drama "Corrido" still needs tightening and revision. It tells the age-old story of a girl forced to marry an old man but unable to resist her childhood sweetheart, when he returns. He is killed and she goes mad, Giselle-like. Too much of this work is taken up with fussy pantomime and unnecessary narrative. But the reunion of the two lovers and the mad scene are so good that the rest is worth saving.

Mr. Iglesias has assembled a stunning group of dancers around him. Young Antonio Espagnol, whose legs have the flexibility of rubber and the precision of rapier-thrusts, and the beguiling Esperanza Galan (Rosario's sister) brought down the house with their "El Palomo y la Paloma".

Classical spirit and poignant emotion were blended in Ana Mercedes' "Leyenda," which she danced as beautifully as ever. And in a song-and-dance number, Esperanza Galan had every man in the audience hanging on the flicker of her eyelash. Miss Mercedes' "El Albaicin" is interesting, choreographically, but the Albéniz music tends to smother it.

Silvio Masciarelli conducted the sizable orchestra. We all left the theatre with the exhilaration and sense of renewal that always follow great dancing.

Jeux d'Enfants Revived By New York City Ballet

The tricky little ballet fashioned by George Balanchine and Francisco Moncion to Georges Bizet's "Jeux d'Enfants" was revived by the New York City Ballet on Sept. 8. Despite a bright performance, it seemed as flimsy as it did when it was first produced. Overlaid with the elaborate decor and costumes of Esteban Frances and a little arch in tone, this work is suitable for children's matinees or special holiday programs, but it scarcely deserves a place in the regular repertoire.

The only really interesting choreography in the piece is Balanchine's Dance of the Doll and pas de deux of the Doll and the Tin Soldier, charmingly danced by the lovely Allegra Kent and by Roy Tobias. Moncion alternates between strenuous virtuosity (where it is out of place) and ingenious pantomime and stage effects that have little ballet backbone



Roberto Iglesias and Rosario Galan in "Soledad Montoya"

in them, amusing as they are. Bizet's music, originally composed for piano duet, is a bit thin for dance, but Robert Irving conducted it deftly.

The evening opened with a superb performance of "Divertimento No. 15," perhaps the most beautiful of Balanchine's Mozart ballets. Lucky is a company that can offer such jeweled performances as those of Violette Verdy, Allegra Kent, Melissa Hayden, and Patricia Wilde in this exquisite work! It is a pity that the corps was so undistinguished in it. Mr. Irving and the orchestra outdid themselves.

"Agon" again stirred the audience with its crackling rhythms, taut, canonic movement patterns, and erotically architectural pas de deux. The evening closed with a sloppy and badly cast performance of Balanchine's "Bourree Fantastique." Jilana was heavy and mannered; Edward Villella spoiled the wit of his role by mugging it; Diana Adams looked very bored throughout; and the whole company seemed underrehearsed and rather frantic. But the Mozart and Stravinsky ballets had already made the evening memorable. —R. S.

Takarazuka Dance Theatre In New York Debut

The Takarazuka Dance Theatre of Japan, which opened an 18-day season at the Metropolitan Opera House on Sept. 16, is enormously popular in its native land. This all-girl company represents a blending of eastern and western styles of music, dance, and spectacle. And, judging from what we saw on this program, "never the twain shall meet." The costumes and decor were colorful, elaborate, and charming. But the music was vulgar, banal, and pointless beyond belief, and the choreography was negligible.

As an object lesson in the destructive effect that one theatrical tradition can have on another, when it is mechanically and thoughtlessly applied, the performances had a certain significance. To hear traditional Japanese melodies set to typical tin-pan-alley accompaniments employing the rhythms of the samba and conga is to experience not merely desecration but a complete lack of musical judgment.

The choreography revealed a similar lack of taste and common sense. Fragments of Japanese movement and mime were used in Radio City style for mass precision movements on a scale that robbed them of any meaning whatsoever. In one number,

the "Huyu No Yuki," the death of a heron in the snow was represented by violent flopping accompanied by a sort of Minkus galop in the orchestra. The "Momiji Gari," which had been so exquisitely performed by the Azuma Kabuki Company here, was presented in a version which even to a westerner seemed a brutal vulgarization.

The company was most effective in its little fan dances and strictly revue-style numbers, in which the stunning costumes and props helped greatly. The 42 girls worked hard, but there was a mechanical quality in their performances (naturally) and their jokes in English were embarrassing.

This mixture of styles had neither oriental subtlety and beauty nor western zip and smartness. In all fairness, I should add that, although the reception was scarcely enthusiastic, some people appeared to be having a good time at the performance which I attended. —R. S.

Beall Heads Office At Boston Symphony

Boston.—Harry Beall, for many years associated with Community Concerts and Columbia Artists Management, has been appointed head of the publicity office of the Boston Symphony. Mr. Beall's last two years with Columbia were as associate for William Judd in the Judson, O'Neill and Judd division.

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Schools and Studios

Boston.—The Boston Conservatory has added Serge Conus, pianist, to its faculty. Besides his teaching duties, Mr. Conus will play a series of radio and public recitals surviving four centuries of piano music during the coming year. Also new on the faculty are Francis Findlay, professor of music education, and Richard Bobbitt, who will teach music history. Other fall plans include a chamber-music workshop, and the American premiere of Galuppi's opera "Il Filosofo di Campagna" by the opera workshop. Dean Robert Dumm will continue his series "The Pulse in Music", over the Concert Network.

Diamond Point, N. Y.—The Studio of Song has been officially placed in a tax-exempt status as a cultural and educational institution by the United States Revenue Service. All donations to the studio are now tax-deductible. The 1959 season of the studio opened in July with an International Festival of Song and Dance, followed by "La Bohème", three concerts of chamber music, "Hansel and Gretel", "Opera Night Concerts", evenings of drama, "Down in the Valley", and "Rigoletto".

The Long Island Institute of Music announces the 1959-60 series of faculty concerts, presenting Misha Piatro, violinist; Leopold Mittman, pianist; Zaven Khatchadourian, pianist; and Augustin Duques, clarinet. Also to be heard are Harry Moskowitz, Edward Marr, Victor Carapetian, Elizabeth Oldenburg, Bernard Kirshbaum and others. The concerts will be given at the Long Island Institute of Music Recital Hall.

Austin, Texas.—Henri Pantillon of Switzerland, a 1957 University of Texas graduate, returns this month as a member of the music faculty at the university. Mr. Pantillon and his wife, June Stokes, will be heard in a two-piano recital on Oct. 16. Both pianists are pupils of Dalies Frantz of the university faculty.

A new course on electronic music was begun at the New School, beginning Sept. 24. The course is conducted by Richard Maxfield.

Collegeville, Minn.—The world premiere of a work by Joseph Haydn, the Concerto for Lyre in F major will be conducted by Gerhard Track at St. John's University. The work will be heard on the school's coming Haydn Festival Concert.

The National Association of Schools of Music will round out 35 years of service to music education with its executive and administrative meetings in November, in Detroit.

Berkeley, Calif.—The University of California has announced a series of five concerts to be given by Lawrence Moe, university organist. The programs will cover music from Frescobaldi through Krenek. The school will also inaugurate a series of "Carousel Concerts". The first of these programs will feature Roy Bogas, pianist, and the Griller String Quartet. Commentary will be given by Robert Erickson, composer.

Washington, D. C.—The American University music department is offering day and evening courses from

Sept. 23 through Jan. 30. Course work will include study in music instruction, history, and theory.

The Music Teacher's National Association will hold five divisional conventions during 1960. The Southern division will meet in Louisville, Ky., Feb. 9-12; the East Central division will meet in Toledo, Ohio, Feb. 16-19; the West Central division will meet in Wichita, Kan., Feb. 23-26; the Southwestern division will meet in Little Rock, Ark., Feb. 28-March 2; and the Western division will meet in Eugene, Oregon, July 24-28.

The Manhattan School of Music has announced its largest enrollment of students this fall in 43 years. John Brownlee, director of the school, announced the addition of Charles Kullman, Metropolitan Opera tenor, to the voice faculty.

Boulder, Colo.—The 1959-60 University of Colorado Chamber Music Series opens on Oct. 18 with a recital by the Agrupacion Coral de Pamplona. Other concerts to be heard are the Vegh Quartet; the Alfred Deller Trio; Henri Honegger, cellist; the Netherland String Quartet; and the New York Brass Quintet.

East Lansing, Mich.—Gene Hall has joined the faculty of Michigan State University as associate professor of music. Mr. Hall will teach dance-band arranging and a course in the history and performance of jazz. He will also organize and direct laboratory bands in the performance of jazz.

Berkeley, Calif.—Pablo Casals will conduct a master class next spring at the University of California. The class will be limited to 20 performing students and will meet three times weekly.

Antonio Augenti is re-opening his New York vocal studio for the fall season. Mr. Augenti has developed special exercises which aid in the rehabilitation of forced voices.

Hampton, Va.—The Musical Arts Society of Hampton Institute will sponsor in concert this coming season the National Ballet Theatre of Finland; Gloria Davy, soprano; the Festival Company of Norway; Joerg Demus, pianist, and the Pittsburgh Symphony under William Steinberg.

Oberlin, Ohio.—The 1959-60 season of Oberlin College will include the Cleveland Orchestra, under George Szell; Maureen Forrester, contralto; Moura Lympny, pianist; Mstislav Rostropovich, cellist; Nathan Milstein, violinist; Yi-Kwei Sze, bass; the Amadeus String Quartet; and Rudolf Serkin, pianist. Paul Shure has been appointed to the faculty as professor of violin and first violinist of the Oberlin Quartet.

Dallas, Pa.—College Misericordia announces for its fall concert season the Concerto Festival with Eugene List, pianist, and the Knickerbocker Players; Vienna on Parade; and the Chicago Opera Ballet.

Urbana-Champaign, Ill.—John Garvey was named to the faculty of the School of Jazz, Inc. during its summer session at Lenox, Mass. Mr. Garvey is violinist of the Walden Quar-

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Hempstead, N. Y.—The Performing Arts series of Hofstra College lists for the coming season "Die Fledermaus" performed by the New York City Opera; the Roberto Iglesias Ballet Espagnol; Claudio Arrau, pianist; and Andres Segovia, guitarist.

Arnold Gamson has been appointed conductor of the Henry Street Music Settlement. Mr. Gamson, co-founder of the American Opera Society, made his New York debut in 1952.

The Washington Square Chamber Music Series sponsored by New York University plans concerts during the year by the Vegh String Quartet, Oct. 16; Saldenberg Little Symphony, Nov. 20; Lucerne Festival Strings, Dec. 4; the Paganini Quartet, Jan. 22; Janos Starker, cellist, Feb. 19; and the Quartetto di Roma, March 11.

Philadelphia. — The Philadelphia Music Academy, now entering its 90th year, is host this year to a number of foreign students from Europe, the Near and Far East, and other parts of the globe.

Iowa City, Iowa.—Charles Gigante has been named as conductor of the State University of Iowa Symphony. Mr. Gigante replaces James Dixon.

Boston.—The School of Theology of Boston University has announced a Master of Sacred Music degree for the first time this fall. Candidates for the degree will combine training in theology with instruction in sacred music.

Solon Alberti has returned from his 13th summer teaching session in Salt Lake City where he is director of the teachers' workshop and also teaches privately. Two weeks were spent in Denver, working with former young artist-pupils of his and two of the prominent voice teachers of that city.

Carola Goya and Matteo have been appointed directors of the newly formed Department of Ethnic Dance at the American Theatre Wing. They have headed the Ethnic Dance Department at Jacob's Pillow University of the Dance for four years.

After a successful summer season at Central City, Judith Raskin, artist-student of Anna M. Hamlin, is making her New York City Opera debut Oct. 8, as Despina in "Cosi fan tutte". On Oct. 19 she sings with the Little Orchestra in Haydn's "The Apothecary" and early in November in the NBC-TV production of "Fidelio", as Marzelline. Among other artist-students of Miss Hamlin are Molly Stark, who sang Marzelline in the Actor's Opera production of "Fidelio"; Nico Castel, tenor, who sang this summer with the Santa Fe Opera; and Virginia Glover, who was heard in recital last season in Washington's Phillip's Gallery.

Registration is now going on for the Third Street Music School Settlement. The school offers instruction in all phases of vocal and instrumental music, chamber music, choral music, and orchestra. The school is also a community music center for amateur performers.

Berea, Ohio.—The Baldwin-Wallace Conservatory of Music has announced the following concerts for their fall term: Walter Hasenmueller,



Evanston Photographic Service

When Lotte Lehmann was made an honorary member of the Alpha chapter of Pi Kappa Lambda, national honorary music society, at Northwestern University, Earl V. Moore, dean of the school of music of the University of Michigan, presented the certificate of membership to her.

pianist, Oct. 4; Elizabeth Van Horne, organist, Oct. 18; Baldwin-Wallace Symphony, Nov. 8; Evelyn Gott, pianist, Nov. 15; Contemporary Symposium, Nov. 22; Baldwin-Wallace Brass Choir, Dec. 4; Esther Pierce, cellist, Dec. 6; and a Christmas Concert by the chorus and orchestra.

Evanston, Ill.—Northwestern University School of Music has announced a number of concerts and operas to be given by the faculty and students. A highlight of the school year will be a presentation of music of the French "Les Six". To be heard are Honegger's "Jeanne d'Arc au Bûcher", Poulenc's "Dialogues of the Carmelites", as well as vocal, piano and chamber works. Six concerts will be given by the University choral groups; and the University Symphony, under Thor Johnson, will give five concerts.

Carlos Buhler, pianist and teacher, has returned to New York following a summer tour in which he presented master classes in the Southwest. Mr. Buhler taught at the Danfelter School of Music, Albuquerque, N.M., the Conservatory of Amarillo, Texas, and in Lubbock, Texas, and Taos, N.M. He will soon undertake a concert and lecture tour of South America, performing and discussing 16th-century English Tudor music.

Herta Sperber, teacher of singing, has returned from a European trip which took her to Paris, Vienna, and Milan. Miss Sperber will resume teaching at her Manhattan and Jackson Heights studio.

After a summer of teaching and administrative work at the Arundel Opera Company, Kennebunkport, Maine, Marjorie Mitton has returned to New York where she is resuming teaching at her vocal studio.

Julia Laurence voice teacher, announces the reopening of her New York studio for the fall season. Miss Laurence specializes in the teaching of the well-known Marchesi and Cappiani Bel Canto techniques.

Cincinnati.—J. Laurence Willhide, dean of the College-Conservatory of Music of Cincinnati, has just returned from a month abroad during which time he served as American representative on a jury of judges in the first international piano contest honoring the late Italian composer Ettore Pozzoli.

Rudolph Ganz Returns From Summer in Europe

Chicago.—Rudolph Ganz has returned to Chicago after a five-week vacation in Switzerland and Austria. The pianist-composer-teacher spent ten days in Zermatt together with his son Roy, who is now Ambassador from Switzerland to Yugoslavia. He spent a week at the Salzburg Festival. He made some tapes of contemporary American songs and piano music at the radio in Basel, Switzerland, with Esther LaBerge, well-known Chicago mezzo-soprano. At a private musicale in Zurich, the two artists offered a program of contemporary Swiss songs and piano music, the same program they will offer at the Phillips Gallery in Washington, D. C., on Oct. 26. The H. W. Gray Company has just published a new song by Mr. Ganz, for soprano, "If Roses Never Bloom Again".

Operalogue Series Announced for Fall

Carol Longone has announced her annual series of ten Operalogues to be held during the 1959-60 season at the Roof Garden of the Hotel Pierre. Her first scheduled opera discussion of the year will be Cilea's "Adriana Lecouvreur", and appearing as Miss Longone's guests in this operalogue are Rosalia Maresca, soprano, and Evelyn Sachs, mezzo-soprano. Miss Longone's programs will continue through March 11.

Materials Listed For Music Education

Ann Arbor, Mich.—The Journal of Research in Music Education has devoted its latest issue to "Music Education Materials". This bibliography, prepared under the direction of Earl E. Beach, covers materials immediately available for elementary and junior high school music education. The work was prepared for the Music Education Research Council of the Music Educators National Conference, a department of the National Education Association of the United States.

School Orchestras In First Convention

Fish Creek, Wis.—The first annual convention of the National School Orchestra Association was held here Aug. 23-28. The convention was sponsored by the University of Wisconsin and the Peninsula Music Festival, with Thor Johnson as conductor.

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New Recordings

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Respighi: Ancient Dances and Airs for Lute, Suites I, II, III. Philharmonia Hungarica, Antal Dorati conducting (Mercury MG 50199, \$4.98)

For the purist who cringes when he hears 16th- and 17th-century music transcribed for the modern orchestra this record will be unwelcome, but for those who are interested in hearing the tasteful scoring with which Respighi has clothed these beautiful lute pieces it will offer untold pleasure.

The original lute works, utilizing many of the early forms like galliard, villanella, and passacaglia, have by themselves such simple melodic lines and harmonic schemes, that any tampering for orchestral purposes would have to be done with the utmost care and artistry. Respighi, who was a composer and scholar endowed with an uncloistered approach to his material, never burdens the listener with academic or pedantic orchestration. He reaches into the pith of these Renaissance pieces and arrives at an instrumentation that enhances rather than detracts from their spirit.

Antal Dorati conducts the Philharmonia Hungarica with exactitude and warmth, while the recording picks up the rich variety of orchestral sound and color which Respighi has so lovingly realized with a sensitivity that surely comes from a composer who found the past still very much alive.

—R. L.

Purcell and Blow

Purcell: "Ode on St. Cecilia's Day, 1683." Alfred Deller, counter-tenor and director; April Cantelo and Eileen McLoughlin, sopranos; Gerald English, tenor; Maurice Bevan, bass; Kalmar Orchestra of London; Walter Bergmann, harpsichord. **Blow:** "Ode on the Death of Henry Purcell." Alfred Deller and John Whitworth, counter-tenors. Christopher and Richard Taylor, recorders; Walter Bergmann, harpsichord; Anna Shuttleworth, cello. (Bach Guild, BG-590, \$4.98)

Not to be confused with the last "Ode for St. Cecilia's Day", 1692, this is the initial recording of the first of the four Purcell Odes written to celebrate the patron saint of music. Purcell was 24 when the newly-formed Musical Society commissioned him to write this Ode which is on a smaller, more intimate scale than the later ones. The instrumental scoring

is for four-part strings and harpsichord only and contains some of Purcell's loveliest airs. There is an extended interlude for harpsichord alone which is a perfect gem of a piece. Mr. Bergmann gives it a magical performance that in itself is worth the price of the disk. Particularly commendable, too, is Gerald English's fine singing. Mr. Deller and the remaining artists perform with artistry and authority.

John Blow's "Ode on the Death of Henry Purcell" makes a fitting companion piece. The counter-tenors blend admirably together and they weave the sinuous contrapuntal lines with finely balanced and subtly shaded dynamic gradations. Blow's work, while it may seem a little dull on first hearing, grows in stature with repeated hearings.

—R. K.

Intimate Haydn

Haydn: String Quartets Op. 71 and Op. 74. The Griller String Quartet. (Vanguard VRS 1041 and 1042, \$4.98)

A welcome and long-overdue recording of the six quartets of Haydn's Op. 71 and 74 is available on these two disks. The Griller Quartet performs them not only with impeccable technical polish and superior musicianship, but with a sympathy for the style and period that makes them admirably suited to these particular works.

So far as I know, the neglected quartets of Op. 71 are recorded here for the first time in their entirety. They are far finer works than one might be led to assume from their neglect in the concert hall. They are essentially chamber music works in the true sense of the word, written to be played for small gatherings in intimate surroundings. Because of their intimacy, they make ideal recording material. Abraham Veinus' excellent notes tell in a nutshell all the listener needs to know to appreciate these works, and the recording is up to Vanguard's usual high standards.

—R. K.

Perfect Teamwork

Locatelli: Concerti Grossi from Op. 1. I Musici (Epic LC 3587, \$4.98)

Locatelli (1695-1764) was a student of Corelli in Rome and the influence of this master is very evident in the former's work. The music is always good but never quite hits the mark of being outstanding. I Musici plays with a liquid tone and impec-

cable ensemble, which produces such a perfect balance between the concertino and ripieno sections of these works.

—R. L.

Pinza Bargain

Italian Songs of the 16th and 17th Centuries. Ezio Pinza, bass; Fritz Kitzinger, pianist (RCA Camden 539, \$1.98).

This is a repressing of an early 78-rpm album, which contained some of Pinza's finest singing. Part of this album had been previously issued in Victor's "Treasury" series and was backed with Mozart arias and duets with Elisabeth Rethberg. This current LP is a bargain, as are many other Camden vocal issues, and the sound has been improved immeasurably over the two previous issues of this set. A disk such as this makes listeners acutely aware of what a truly marvelous and unique sound the Pinza voice was.

—J. A.

Under the title, "Strings of the Philadelphia Orchestra", Columbia has issued a disk with Eugene Ormandy conducting the Mozart "Eine kleine Nachtmusik" and a miscellany of Bach's Air for the G String, Correlli's Sixth Concerto Grosso ("Christmas Concerto"), and the Scherzo from the Mendelssohn Octet in E flat major (ML 5402, \$4.98).

The First Symphony of Brahms is excellently performed on a new Epic disk, with the late Edouard van Beinum and the Concertgebouw Orchestra (Epic LC 3603, \$4.98).

STEREO

Pure Gold

Wagner: "Das Rheingold." Kirsten Flagstad (Fricka); George London (Wotan); Jean Madeira (Erda); Set Svanholm (Loge); Eberhard Waechter (Donner); Waldemar Kmentt (Froh); Gustav Neidlinger (Alberich); Paul Kuen (Mime); Walter Kreppel (Fasolt); Kurt Boehme (Fafner); Claire Watson (Freia); Oda Balsborg (Woglinde); Hetty Pluemacher (Wellgunde); Ira Malaniuk (Flosshilde); Vienna Philharmonic, Georg Solti conducting. (London OSA 1309, \$17.85.)

It is curious that the complete "Der Ring des Nibelungen", of which "Das Rheingold" is the prelude, has not found its way on long-playing records. Such repertory rarities as "The Snow Maiden", "Moses und Aron", and "Die Frau ohne Schatten" can be found in the current record catalogues, but one searches there in vain for a complete "Siegfried" or even a complete "Die Walkure". (The latest issue of Schwann's lists recordings of Act I and III of "Walkure", but the complete "Walkure" conducted by Furtwaengler is no longer available.) A recorded "Goetterdaemmerung" does exist, however, but in a performance far from satisfactory.

Now at long last we have a complete "Das Rheingold", and, thankfully, all the critical stops can be pulled out. It is superb.

First, the sound. For several months the word from abroad has been how sensational this is. It did

not seem possible that these reports were not exaggerated. But it takes only a few minutes of listening to verify them. The orchestra's tone is rich and spacious. Details in the score that seldom, if ever, are heard in the opera house come across with unusual clarity. And the orchestra sounds neither too remote nor drowns out the singers—always a problem with recorded Wagner.

The hi-fi fan should revel with the many spectacular effects. In the opening scene, the Rhine Maidens dart around through the orchestral sound as if they were really swimming in the Rhine. The noise of the anvils, the shrieks of the Nibelungen, the thunderclap are hair-raising. Perhaps I have put too much stress on these phenomena of stereophonic sound, but one of the strong points of this recording is that effects are not made for the sake of effects alone but are made as an integral and very necessary part of the score of Wagner's "Rheingold".

But as superior as the sound of the recording is, this excellence would be of little avail, if the performance itself were not first-rate. Mr. Solti's interpretation is sympathetic and authoritative. Singing Fricka for the first time in her career (she learned the role for this recording), Miss Flagstad adds another distinguished characterization to her long list of achievements. Mr. Neidlinger's Alberich is particularly impressive and stands out as a superior Wagnerian characterization. Mr. London's Wotan is commanding. Miss Watson is a most captivating Freia; Mr. Waechter, an excellent Donner; Mr. Svanholm, a convincing Loge. Jean Madeira sings Erda in her accustomed style. And so might one continue to list the general excellences of a cast that might well be worth its weight in gold.

—F. M., Jr.

Czech "World"

London has given us a new recording of Dvorak's "New World" Symphony, with Rafael Kubelik conducting the Vienna Philharmonic (London, CS 6020, \$4.98). It is completely Czech in feeling, as the work is, despite its "American" aspects. This approach, to an over-recorded work is amazing, revealing all sorts of new subtleties and textures to the ear of the delighted listener. Kubelik, a Dvorak "specialist", manages to get the most out of this work that I can remember hearing in a long time; the orchestra follows his every intention beautifully, and stereo reproduction gives the entire rendition a lovely transparency.

—M. S. T.

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OBITUARIES

MARIO LANZA

Rome.—Mario Lanza, 38, American concert and opera tenor who became famous in films, died here on Oct. 7. Further details on his career will be published in the next issue.

JOSEF MATTHIAS HAUER

Vienna.—Josef Matthias Hauer, 76, Austrian composer, theorist, and author of an atonal system of music, died here Sept. 22. Hauer was born at Wiener-Neustadt on March 19, 1883, and following World War I was active as a teacher and composer in Vienna. In his final years, he lived there in retirement and seclusion.

Hauer developed a system of 12-tone composition independently of the system devised by his contemporary Arnold Schönberg. Hauer's method put forth 44 combinations of the 12 half-tones of the scale, for which he also devised a special staff for notation which used eight staff lines and three clefs, reflecting the black and white notes on the piano keyboard in the position of the notes.

Hauer was a prolific composer, most of whose works were written in the system he devised. In addition to his best-known work, the cantata "The Way of Humanity", written when he was 70, he wrote two operas, many choral and orchestral works, a violin concerto, a piano concerto, works for voice and orchestra, numerous chamber and piano works, and six sets of songs on poems by Hölderlin.

DENE DENNY

Carmel, Calif.—Dene Denny, co-founder with the late Hazel Watrous of the Carmel Bach Festival in 1935, died at her home here on Sept. 24. Miss Denny received her degrees in English from the University of California and studied piano in both San Francisco and New York. She was the first pianist to introduce modern music on the West coast.

FRANK H. SHAW

Oberlin, Ohio.—Frank Holcomb Shaw, director emeritus of the Con-

servatory of Music in Oberlin died Sept. 1 following a long illness. He was 75 years old.

A 1907 graduate of Oberlin, Mr. Shaw was director of the Conservatory from 1924 until his retirement in 1949. He belonged to Pi Kappa Lambda, honorary music fraternity, of which he was president from 1929 to 1933. He was a founder of the National Association of Schools of Music. He received honorary Doctor of Music degrees from Syracuse University in 1929 and Cornell University in 1930.

GINO SMART

Gino Smart, 48, chorus director and conductor for the New York City Opera Company, died on Sept. 9.

Mr. Smart joined City Center in 1957. Besides his work with the chorus he conducted such productions as "The Merry Widow", "Street Scene" and "Lost in the Stars". He also conducted the Center's production of "Wonderful Town" both in New York and at the World's Fair in Brussels.

Mr. Smart was a graduate of the Vienna Academy of Music and a conductor in opera houses in both Austria and Czechoslovakia. Prior to coming to the United States in 1949, he had worked as a conductor, composer, and arranger in China.

MARCEL CUVELIER

Venice.—Marcel Cuvelier, Belgian composer, conductor, and manager, died here on Sept. 15 of a heart attack. He was 60 years old.

Mr. Cuvelier was here to attend a meeting of the music executive committee of the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the International Music Festival.

He had served as president of the musical section of the 1958 Brussels World Fair and had visited the United States in 1957 as president of Jeunesses Musicales, which he helped found. Mr. Cuvelier was also the founder and director of the Société Philharmonique of Brussels.

HEDWIG LOEWY ROSENTHAL

Asheville, N. C.—Hedwig Loewy Rosenthal, piano teacher and widow of Moriz Rosenthal, famous pianist, died here at the age of 83 on Sept. 5. Mr. Rosenthal died in 1946.

Mrs. Rosenthal taught for many years in New York. Recently she had gone South to live with her son by a former marriage. She was a pupil of Theodor Leschetzky.

MACK STARK

Miami Beach, Fla.—Mack Stark, general manager of Mills Music, Inc., for over 25 years, died here Aug. 20. Mr. Stark was prominent among those publishers who supported and founded the American Society of Composers, Authors and Publishers and was also a member of the Music Publisher's Association.

SUSAN CASALS

Paramus, N. J.—Susan Casals, 81, the first wife of Pablo Casals, eminent cellist, died here on Sept. 25. Mrs. Casals was a noted singer and made her New York debut in 1897. She and the cellist were married in 1910, separated in 1927, and divorced in 1957. Mrs. Casals had made her home in France prior to 1955.

Commemorative Events For Salt Lake City

Salt Lake City.—Choral-orchestral productions commemorating the 150th anniversary of Mendelssohn's birth and the 100th anniversary of Gustav Mahler's birth will be among highlights of the Utah Symphony's 1959-60 series of ten subscription concerts in historic Salt Lake Tabernacle.

Maurice Abravanel will conduct all but one of the concerts. That will be under Pierre Monteux, on Feb. 3.

The Mendelssohn commemoration is scheduled for Dec. 2 with a performance of the oratorio "Elijah" by the Utah Symphony and University of Utah Choral Society. Among soloists will be Norman Treigle, bass-baritone with the New York City Opera, and Martina Arroyo, soprano.

The Mahler event will close the orchestra's 20th season, on March 16. Included on the program will be the Adagietto from the Symphony No. 5 and the Symphony No. 2 ("Resurrection").

A "United Nations Day" program on Oct. 24 will open the season, with Mr. Abravanel conducting Wagner's Prelude to "Die Meistersinger", the Mendelssohn "Scotch" Symphony, and the Tchaikovsky Symphony No. 5.

Claudio Arrau will be soloist in the Brahms Piano Concerto No. 2, William Primrose in the Bartok Viola Concerto, Leon Fleisher in the Schumann Piano Concerto, Tossy Spivakovsky in the Beethoven Violin Concerto, and Gyorgy Sandor in the Bartok Piano Concerto No. 2.

In addition to its subscription series, Mr. Abravanel and the orchestra have two programs of contemporary music scheduled on the University of Utah campus, along with a production of Verdi's "Falstaff" with the University Theatre, and the traditional Christmas-week production of Tchaikovsky's "Nutcracker" Ballet with the University Theatre Ballet. Six performances will be presented at Kingsbury Hall.

A subscription series of six performances at Ogden and concerts at Logan, Provo, St. George, Cedar City, Moab, Utah, and Grand Junction, Colo., are also on the schedule.

—Conrad B. Harrison

Cleveland Orchestra Announces Programs

Cleveland.—The Cleveland Orchestra, under the direction of George Szell, with Robert Shaw, associate conductor, and Louis Lane, assistant conductor, opened its 1959-60 season on Oct. 8 with Jaime Laredo,

violinist, as soloist in the Sibelius Violin Concerto.

Other soloists during the season include Gina Bachauer, pianist; Zino Francescatti, violinist; Jacob Lateiner, pianist; Robert and Gaby Casadesu, pianists; Rey de la Torre, guitarist; Glenn Gould, pianist; Jennie Tourel, mezzo-soprano, Leopold Simoneau, tenor, Martial Singher, baritone, and Donald Gramm, bass, in Berlioz's "L'Enfance du Christ"; Josef Gingold, violinist; Leon Fleisher, pianist; Artur Schnabel, pianist; Maureen Forrester, contralto, and Ernst Haefliger, tenor, in Mahler's "Das Lied von der Erde"; Theodore Lettvin, pianist; Erica Morini, violinist; Eunice Podis, pianist; Arnold Steinhardt, violinist; Isaac Stern, violinist; Rudolf Serkin, pianist; and Adele Addison, soprano, Florence Kopleff, contralto, John McCollum and Blake Stern, tenors, Mack Harrell, baritone, and Herbert Beatrice, bass, in Bach's "St. Matthew Passion". Guest conductor during the season is Andre Cluytens.

Benjamin Lees's Symphony No. 2 will be heard during the season as will Schoenberg's Piano Concerto; the American premiere of Joaquín Rodrigo's Guitar Concerto; the world premiere of Jan Meyerowitz's Flemish Overture, "Homage to Pieter Breughel"; the American premiere of Laszlo Lajtha's Symphony No. 5; Easley Blackwood's Symphony No. 1; and the world premiere of Henri Dutilleul's "Seven Pieces for Orchestra", commissioned for the 40th anniversary of the Cleveland Orchestra.

Miami Symphony Schedules Season

Miami.—The University of Miami Symphony will open its fall season Oct. 25 with Fabien Sevitzky conducting a program which includes the Brahms D minor Concerto, with Rudolf Firkusny, pianist, as soloist.

Other artists to be heard during the season will be Leonard Rose, cellist; Carol Smith, contralto; Frances Yeend, soprano; Albert da Costa, tenor; and Kenneth Smith, bass-baritone, in an all-Wagner program; Ruggero Ricci, violinist; Cesare Siepi, bass; Johanna Martzy, violinist; Lya de Barberis, pianist; Carroll Glenn, violinist; and Eugene List, pianist; and Nan Merriman, mezzo-soprano; Jon Crain, tenor; and Donald Gramm, bass-baritone, in Berlioz's "Damnation of Faust".

Also planned for the season is the world premiere of Ricardo Malipiero's Symphony No. 4, on March 27.

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**London Sees Premieres
Of Coward, Howard Ballets**

By HAROLD ROSENTHAL

London.—The London summer season followed its now usual pattern—the Promenade Concerts at the Royal Albert Hall, the Festival Ballet at the Royal Festival Hall, and a short season by the Royal Ballet at Covent Garden. There was little startling at any of these three series.

The Promenade Concerts ran their usual course, including several first performances, either in Great Britain, London, or in public. One world premiere was William Alwyn's Fourth Symphony which I was unable to hear. Martinu's Oboe Concerto had its first public performance in Great Britain played by Evelyn Rothwell (Lady Barbirolli) and the Halle Orchestra conducted by Sir John Barbirolli. Lennox Berkeley's Symphony No. 2, which had received its first performance last season in Birmingham, reached London, and York Bowen's Fourth Piano Concerto was given its first public performance. A number of works were heard for the first time in the Promenade Concerts, including Bartok's First Piano Concerto, which was played by Henzibah Menuhin, and in the same concert, a highly successful debut was made by Heidi Krall in the "Four Last Songs" of Richard Strauss. Also new were Honegger's "King David", conducted by Sir Malcolm Sargent; Ibert's Symphonie Concertante for Oboe and Strings, played by Leon Goossens; and the Ritual Dances from Michael Tippett's "The Midsummer Marriage".

Markova Dances "The Tyrolean"

London's Royal Festival Hall once again accommodated the Festival Ballet. This was the 10th anniversary season of the company. Anton Dolin is the artistic director, and Geoffrey Corbet, the musical director. Noel Coward's "London Morning" had its premiere. More a revue dance sequence than a ballet, it aroused caustic comments from the ballet critics and the fans, but filled the hall on several occasions. Other novelties included Alicia Markova in "The Tyrolean", the ballet sequence she recreated and choreographed last year for the revival of "William Tell" at Drury Lane in the Italian Opera season there. Miss Markova also appeared in "Giselle", "Les Sylphides", "Bolero 1830", and "The Dying Swan". Yvette Chauviré, Carla Fracci from La Scala, Beryl Grey, and Vladimir Skouratoff were other guest artists, while the company included Natalie Kravosovska, Toni Lander, Anita Landa, and John Gilpin.

Across the river at Covent Garden, the Royal Ballet scored with "Blood Wedding". Denis Anivov and Alfred Rodrigues' one-act ballet, based on the Lorca play. The work had previously been performed by the Royal Ballet at Sadler's Wells in 1953, but had never been seen at Covent Garden. In Isabel Lambert's atmospheric sets and costumes, and with Apivov's well-written score allied to Rodrigues' fine choreography, this was a worth while addition to the repertory. Anne Heaton, later forced to leave the company owing to an arthritic foot, gave an impassioned performance as the Bride.

Ballet Based on Keats Poem

Unfortunately the other new addition to the repertory was a failure. This was Andree Howard's "La Belle Dame Sans Merci", based on Keat's poem, first seen last summer at Edinburgh. The music by Walter Goehr, based on works by Claude le Jeune, and Clement Jannequin, and the costumes and scenery, as well as the choreography, by Miss Howard, could not save the work which was too slow, too dreary and too lifeless for Covent Garden.

Otherwise the four-week season offered the usual "Sylvia", "Swan Lake", etc. The combined resources of the Royal Ballet, that of Covent Garden and the touring company, were together for the first time. What we really need is new blood among the choreographers. We now await the first performance of the new Cranko ballet, "Antigone", with which the season opens in October.

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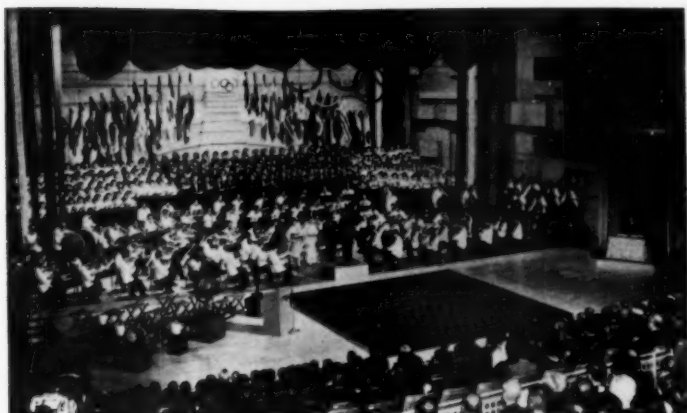
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Beethoven's Ninth Symphony is conducted in Tokyo's NHK Concert Hall by Kazuo Yamadi, in the presence of the Emperor (right).

Japanese Concert Life Follows Western Ways

The contemporary musical life of Japan is much nearer the West than the East in ideas, according to Kazuo Yamadi, Japan's leading conductor, who now is making his first visit to the United States following appearances in Argentina. For the past 15 years he has been the conductor of the NHK Symphony of Tokyo, the nation's leading orchestra. Resident ensemble of the state-owned NHK Broadcasting Company, it reaches an audience of over 25,000,000 persons through its weekly broadcasts and television appearances.

The orchestra, in addition to its broadcast work, gives two free public performances a week in the NHK Concert Hall, plus an outside subscription series of ten concerts, repeated three times each, during its September-through-June season.

Tokyo also boasts of an additional five orchestras, and there are over a dozen orchestras in the whole of Japan.

Opera Mainly in Tokyo

Operatic activity is mainly centered in Tokyo, where there are two major companies, but chamber-music groups can be found in abundance in the country's main cities, to accommodate the vast numbers who want to hear good music.

Typical of the popularity that serious music enjoys in Japan is the story related by Walter Hautzig, pianist, who has appeared there over 80 times. Before performing a Chopin concerto with the NHK Symphony on its Saturday evening televised program, Mr. Yamadi astonished the pianist with the news that this one appearance of his would be reaching 5,000,000 people on television and over 20,000,000 on the radio. It is likewise normal for an artist to play five concerts in six days in order to reach the many people who wish to hear him. Yet proportionally, in terms of income, concert tickets are more expensive in Japan than the United States.

Concerts in Japan are sponsored by various groups such as labor organizations and by the leading newspaper in Tokyo, which has a circulation of 4,000,000 readers per issue. An important force in the musical life is the Ro-on society, an organization made up of salaried workers, which sponsors serious music for its members. An artist has to play 20 concerts to be heard by the entire membership of this group.

The NHK Symphony is made up of

100 members, of which all but five or six are Japanese born and trained, as is Mr. Yamadi. The main music academy has three orchestras in which young instrumentalists receive orchestral experience before becoming professional orchestral players. Young Japanese artists have the opportunity to appear as soloists, and choral groups perform works ranging from Bach to Poulenc. Japanese orchestras are host to such well-known Western artists as Richard Tucker, Marian Anderson, Isaac Stern, and Jascha Heifetz.

The public, in general, shows an affinity for the standard large orchestra works played throughout the United States—Brahms, Beethoven and Mahler symphonies, for example. However, contemporary music has a real friend in the Japanese audiences, a fact particularly evidenced by Stravinsky's recent visit to the islands, where he conducted entire programs of his own music to a public eager to hear them.

The American Cultural Center makes available to the local orchestras scores by American composers. Especially popular here are the music of Hanson, Copland, and Barber. Further, the young Japanese composer has an opportunity to be heard, and Mr. Yamadi states that the younger composers are especially 12-tone conscious.

All-in-all, the musical life of this Far Eastern country is one of unusual dimension, where the demand for good music often outweighs the supply.

Japan's Composers

(Continued from page 11)
their national origin in the process). Sometimes, however, one feels that they are missing completely the emotional content which all European music has, even when its composers deny that fact.

The strongest impression was made on me by the conductor Iwaki. Technically and musically, in his conceptions as well as in his cues to performers, he is of the first rank. He should be known in Germany and France.

As guiding spirit of the Karuizawa Festival and as professor at the Toho Academy in Tokyo and leader of the Institute for Music of the 10th Century, the 46-year-old Hidekazu Yoshida exerts a decisive influence on the musical development of Japan.

With artists and institutions like these, Japan has taken a leading position among the nations in which the new music of our time is really bearing fruit.

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